

THE HIGH SCHOOL THESPIAN

A MAGAZINE DEVOTED TO HIGH SCHOOL DRAMATICS



IN THIS ISSUE

Illumination and Illusion

My Impressions of the Pasadena Community Playhouse
Rehearsal Schedule in Play Production

AUTUMN, 1934

VOLUME VI

NUMBER 1

THE NATIONAL THESPIANS

Qualifications for Membership

Section 1. A regularly enrolled student of a high school, or academy, of satisfactory scholarship, who has played with merit in a major role of one long play, or two one-act plays, staged by the institution, and has done work of such quality as to be approved by the director shall be eligible to membership in The National Thespians.

Sec. 2. Minor speaking parts in three long plays, or four one-act plays may be accepted as meeting the requirements.

Sec. 3. Efficient work as business manager, stage manager for two long plays may be accepted as meeting the requirements of membership.

Sec. 4. Staff work, such as carpenter, property man, electrician, or work in scene painting, costume making and designing, may be credited toward membership as equivalent to minor roles.

Sec. 5. Definition of *Major and Minor Roles*. To be a major role, a character must appear in not less than two acts with not less than seventy speeches. Minor roles of thirty or more speeches

will count as equivalent to a major roles in a short play. At the discretion of the director, parts requiring much pantomime, or very difficult acting, may be considered a major role.

Sec. 6. A student who has written a play that is produced may be appointed to membership.

Sec. 7. The power of conferring membership in The National Thespians shall be placed in the hands of the member of the faculty assigned to the direction of the dramatic activities, or a committee from the faculty, of which he shall be chairman.

Sec. 8. The director may raise the requirement of membership to more than a major role, but may not lower this requirement.

Sec. 9. Honorary members. Individuals not students in a high school, or not a member of the faculty, may be elected to membership only for distinctly dramatic services, or for financial assistance in promoting dramatics.

—National Constitution.

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In answering this advertisement mention *The High School Thespian*

The High School THESPIAN



*A Magazine
Devoted To
High School Dramatics*



PLACES!

The HIGH SCHOOL THESPIAN

Official Publication
The National Thespians

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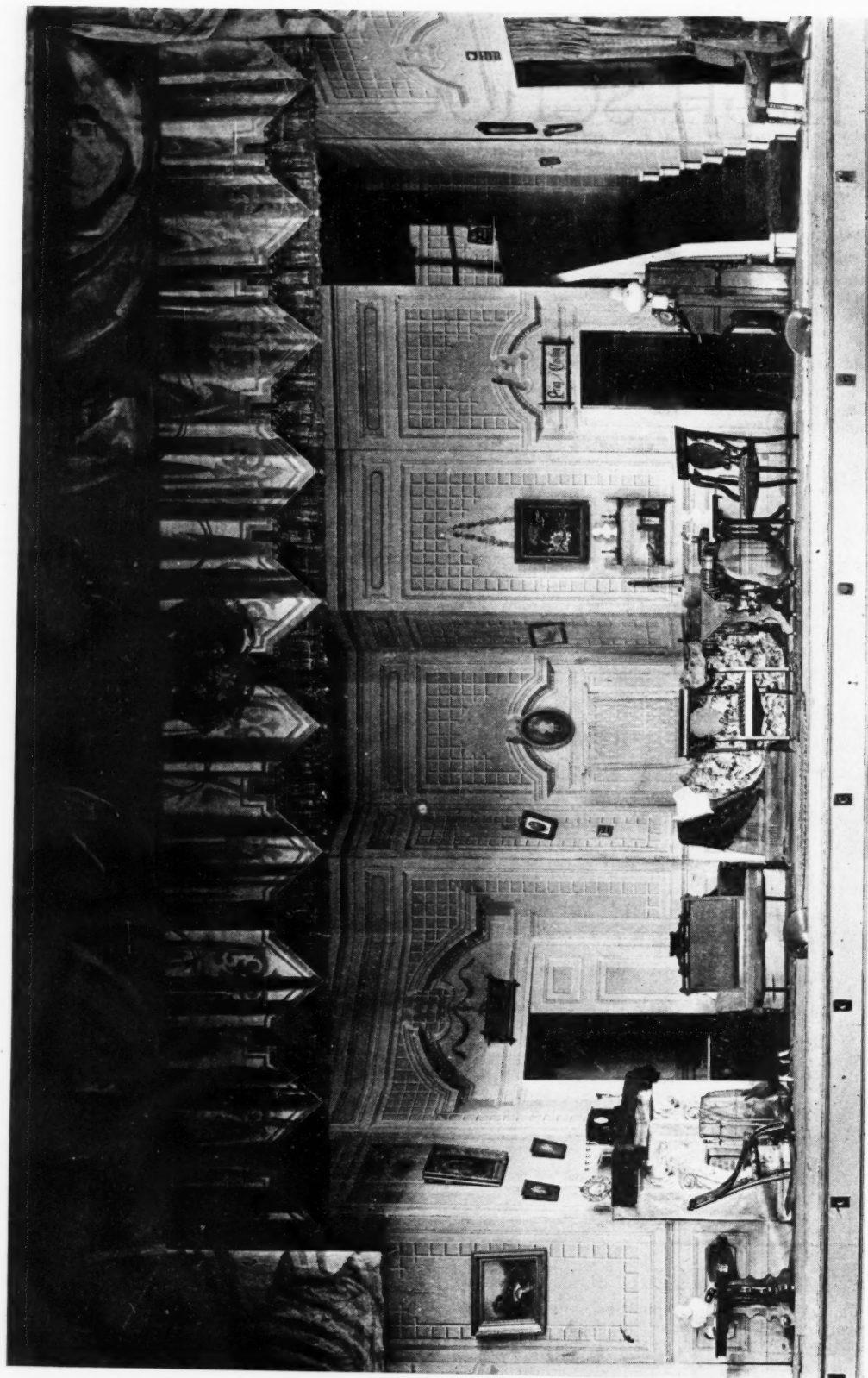
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No. 1

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The High School Thespian is published annually in behalf of high school dramatics. It is furnished free of charge to members of The National Thespians; 50 cents a copy to non-members. Articles dealing with high school dramatics solicited. Articles not used will be returned only when accompanied by stamped, self-addressed envelope.



Stage set for "Little Women" presented as an all-school play by Troupe No. 47, Newton Senior High School, Newton, Kansas.
Mr. S. E. Kurtz, Director

EDITORIALY==We Say

A New Day For Dramatics

—o—

PRESENT-DAY social trends point clearly to a future in American life when the individual will have at his command an appreciable amount of leisure time. Whether the individual will employ this time profitably in some form of desirable activity will depend ultimately on whether he has been taught to use it as such. The responsibility for this type of training rests squarely upon our schools and those who administer their programs.

A new day is at hand for dramatics. School leaders and teachers must realize that dramatics offers one of the best means for the useful employment of leisure time. They must see that dramatics, to meet the demands of the time, calls for a re-emphasis in terms of social needs as they exist in each community. They must recognize the fact that dramatics furnishes a positive program. Drama work should be encouraged. Facilities for its effective teaching should be provided. Those trained for this work and who teach it should be given the support needed to accomplish the greatest good.

Many of our educational leaders, as well as many of our civic and community leaders, are convinced that dramatics has a place on the curriculum. The following passage by Bagley is characteristic of the views held by many:

"Enjoyment is more than an accessory in life. It is a necessity—The employment of educational forces in the development of higher type of pleasures and recreations is thoroughly justified."

The social aspects of dramatics are also recognized by a great many. D'Amico says:

"It is an acknowledged fact that the school play is a valuable factor in modern education. Among its attributes are the psychological, the social, and the aesthetic. It exemplifies the American term 'team-work,' it strengthens social contacts . . ."

The new point of view is followed, consequently, by a re-statement of the desired objectives. Drama training for the professional stage is only a minor objective, if not a harmful one. The emphasis must be placed upon developing those faculties

which lead to a greater appreciation for dramatics. Considerable importance should be placed on training which leads to the intelligent production of dramatics as a cultural and time-absorbing activity. Community tastes must be developed for the study and the encouragement of local drama work and dramatic talent.

These newer objectives present greater challenges for the drama teachers and students. As Thespians, we must fully sense these responsibilities. We must make them our problems. It is here that our tasks lie. It is here that we find the reasons which justify our existence as a society, our program, and the faith we have in our work.

—o—

What the Troupes Played

—o—

SOME interesting statistics are revealed by a tabulation of reports of troupe activities for the past season. "Skidding" ranked as the most popular play among the Thespians last year. Ten productions were reported. Two mystery plays, "The Black Flamingo" and "Tiger House", ranked second and third, respectively, in popularity, "The Black Flamingo" being credited with seven productions and "Tiger House" with six.

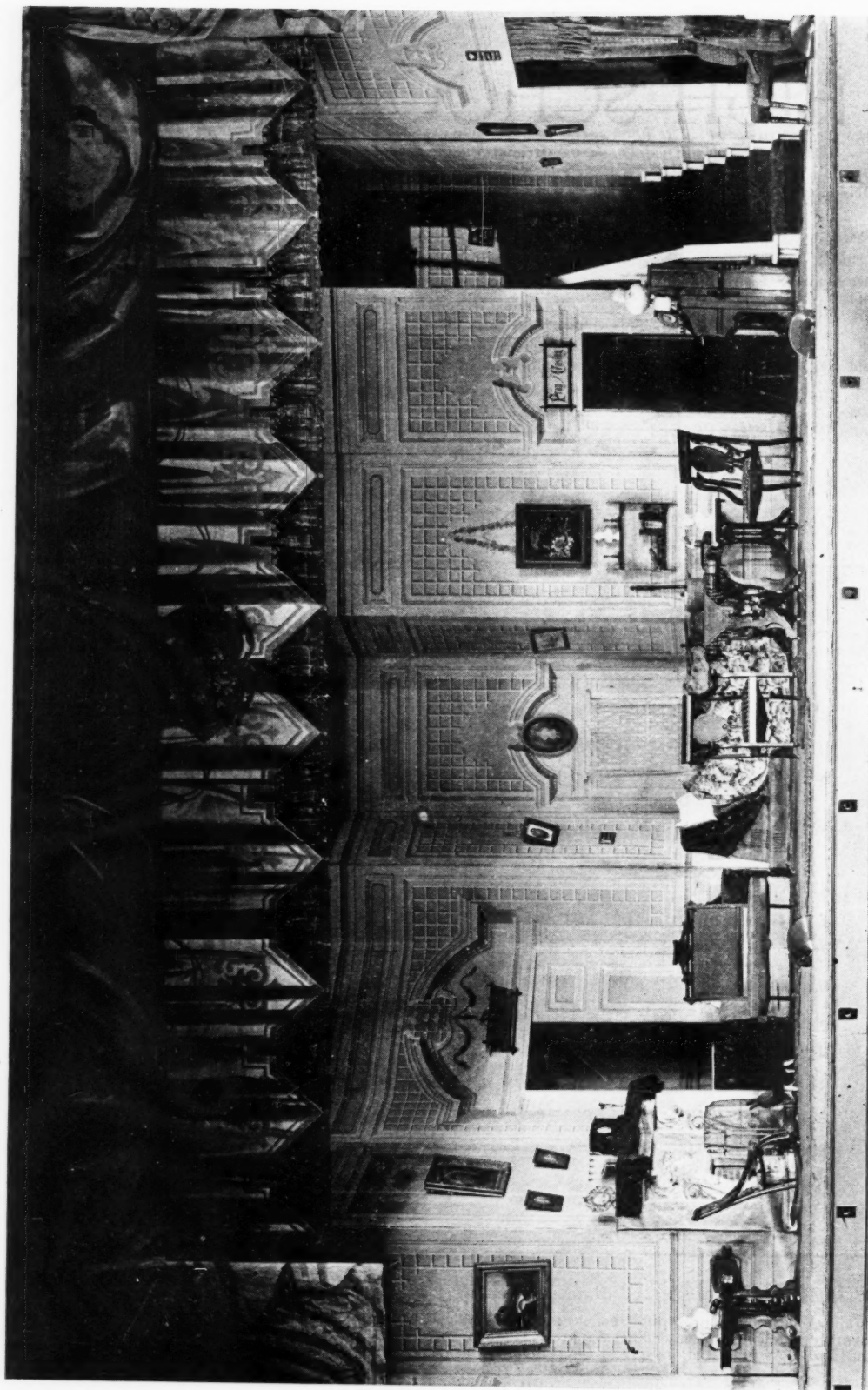
Five productions each were reported for "Shirt Sleeves" and "Seventeen" and four each of "The Patsy" and "Peg O' My Heart". Three productions were noted for each of the following: "Smilin' Through", "It Never Rains", "Girl Shy", "Little Women", "Captain Applejack", "The Importance of Being Earnest", and "The Queen's Husband".

Those reported twice were: "The Thirteenth Chair", "A Lucky Break", "The Royal Family", "Digging Up the Dirt", "The Charm School", "She Stoops to Conquer", "The Fool", "The Whole Town's Talking", "Once There Was a Princess", "Kempy", "Oh Professor", "Cappy Ricks", and "It Won't Be Long Now".

Of the One-act plays "Who Says Can't" lead with seven productions. Next, with four reports each, were "The First Dress Suit", "Submerged", "Neighbors", and "Not Quite Such a Goose".

Those listed three times were "A Message from Khufu", "Mansions", "Cloudburst", "Two Crooks and a Lady", "Alice's Blue Gown", "Dust of the Road", and "Pink and Patches".

Bagley, William Chandler, Educational Values, MacMillan Co., 1912. pp. 217-218.
D'Amico, Victor E., Simplifying the Staging of the School Play, School Arts Magazine, November, 1928.



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Dick Gay and Miriam Carpenter in Rostand's "ROMANCERS"
as presented by Troupe No. 122 of Newport News (Va.) High School
Miss Dorothy M. Crane, Director. Sedan chair built by Thespians



"SKYFODDER"
Contest one-act play given by Troupe No. 1, Natrona County High School, Wyoming.
Directed by Miss Beulah Bayless

ILLUMINATION *and* ILLUSION

By HERBERT V. HAKE,

Director of Dramatics, Senior High School, Troupe No. 79, Port Arthur, Texas

DRAMA, in common with Painting, Music and Poetry, must respect the principle of limitation if it wishes to preserve its artistic integrity. The painter realizes that his reproduction of a landscape will be vastly inferior to a good photograph, if Realism is his sole objective. Fortunately, however, he is not concerned with absolute Realism. It is his purpose to set upon canvas the artistic effect which the landscape has left upon his sensitive imagination. He will therefore emphasize those elements which his discriminating eye has recognized as the important factors in the composition, and—what is more significant—he will carefully subordinate those elements in the actual landscape which are superfluous to his perception of the beautiful and which prevent the casual observer from appreciating the true art in nature. Music employs a limited theme or motif and emphasizes this fundamental idea through progressive variations and characteristic harmonies. Poetry stirs the imagination by using words which will not only conform to a melodious pattern but which will give beauty to the commonplace as well as the exalted emotions of life. This principle of limitation, of emphasis upon the important elements and of subordination of the superfluous, explains the fundamental appeal of every art form.

It is curious, therefore, that the presentation of drama, which involves all of the arts in some degree, so frequently demonstrates an utter disregard of the most characteristic feature in artistic expression. The dramatist goes to considerable trouble to develop an idea or theme by devising a plot which offers a concrete illustration of his problem. He admits no characters except those who have an immediate bearing upon the plot, and he employs no dialogue except that which will emphasize, either directly or indirectly, the idea which he wants to convey to the audience. In presenting the play, however, the dramatist's carefully nurtured idea is frequently lost upon the audience because of the unforeseen distractions which the play is unable to surmount. Elaborate settings, spectacular costumes, brilliant lighting, stylized make-up and other extravagances often obtrude themselves upon the attention of the audience in such a measure that the play becomes a mere accompaniment to a theatrical exhibition.

One of the commonest but least suspected distractions is the practice of flooding the entire stage setting with an indiscriminate blaze of light. It is argued that the audience has paid its money to see the play, and, therefore, every light socket above the stage and in the footlight trough must be filled with the brightest bulbs available. This merely serves to give the most brilliant illumination to the top of the set and the feet of the actors, which have no particular dramatic importance.

Robert Edmond Jones has called stage scenery "the environment of action". Moreover, the environment should always be subordinate to the drama for which it provides the setting. It has been pertinently said that if an audience notices the setting longer than two minutes after the play has begun, the scenery or the lighting has been overdone. More often than not, the entire blame for this distraction should rest upon the lighting. Many days, or even weeks, having been given to the careful building and painting of an appropriate set for a play, the stage craftsmen are naturally anxious to have their handiwork appreciated by the audience. By bathing their entire creation in a flood of light, they are, however, forgetting the fact that the actors, who are the most important factors in the performance, are able to secure only a part of the audience attention. The rest of it is diverted by a brightly illuminated exhibition of stage scenery.

The sole responsibility of setting, lighting, costumes and make-up is to create an atmosphere which will enable the actors to give the audience an **illusion** of reality. The setting should merely suggest the actual background of the play. The costumes should supplement the characterizations of the actors without attracting notice to themselves. And the lighting should be so controlled that it will direct audience attention to the "acting level" of the play.

There is no artistic advantage in calling upon the audience to admire every brush stroke that has been placed upon the scenery. If the combined effect of setting and lighting achieves an atmosphere which is conducive to the effortless enjoyment of the play, the artistic obligations of the scene painter and the light technician have been fulfilled.

My Impressions of the Pasadena Community Playhouse

By EARL W. BLANK

Thespian National Director and Sponsor for Troupe No. 165
Eveleth (Minn.) Senior High School and Junior College

NO DOUBT by now everyone has heard of the internationally famous Pasadena Community Playhouse located near Hollywood, the movie capital of the world. It had been a dream of mine to attend its famous School of the Theatre summer session, and in 1933 I realized that dream. The reality proved to be more than the dream had been.

At its head is a great idealist who yet knows how to be practical. This combination has made Gilmor Brown a great leader of a great organization, one that has become the toast of famous people here and abroad. I have read much literature about the Moscow Art Theatre, the World's First Theatre. I feel that the Playhouse has the elements to make it another such theatre, with such a leader at its head.

Harriet Green in her GILMOR BROWN, PORTRAIT OF A MAN—AND AN IDEA says, "The outstanding facts of Gilmor Brown's career on the Pacific Coast can be summed up briefly. He came to Pasadena in the fall of 1916 at the head of a little company of professional players. Finding it difficult to maintain a commercial stock company on a profitable footing, he enlisted the interest and cooperation of a number of talented amateurs and in November, 1918, organized the Pasadena Community Playhouse Association, with a Board of Directors of responsible citizens and a variable group of actors all on an amateur basis.

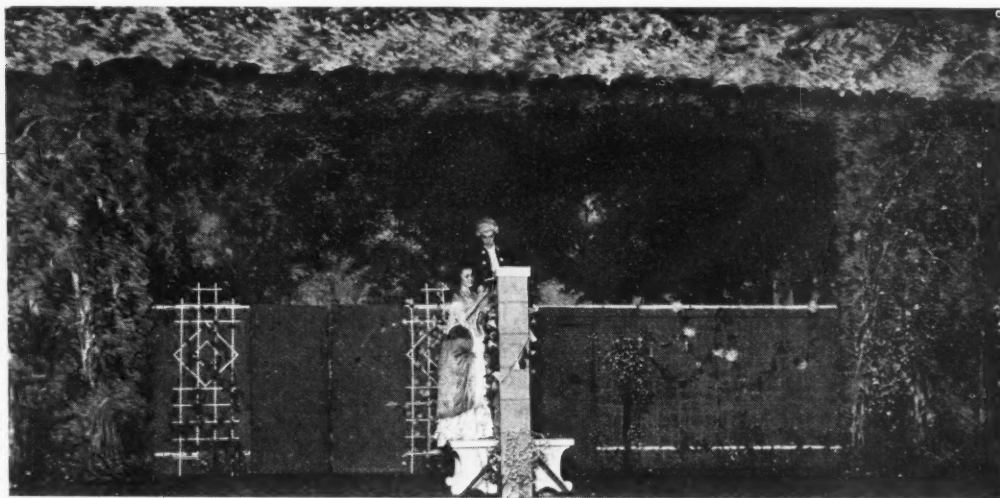
"Performances were given in the meagre little Savoy Theatre on North Fair Oaks Avenue, with a tiny stage where actors had to squeeze between the backdrop and the rear wall while waiting for their cues, and dressing rooms on a corresponding scale of size and convenience. The office of the Managing Director opened from a narrow entry only a few feet from the street door. I use the word 'opened' advisedly, for the door was practically never closed. Within there was a desk piled high with books, plays, letters and memoranda. If one needed anything, one walked in, searched, found it and took it away. If, going or coming, one met the Director, there was a friendly 'Hullo!' a word or two about the matter in hand, and a straight, smiling look from a pair of clear brown eyes. If an account was presented, the Director reached into his pocket; if he found suf-

ficient cash there, the bill was paid and no more ado about it.

"In January, 1926, the City Planning Commission of Pasadena, authorized by the Board of City Directors, made Gilmor Brown the first recipient of the Arthur Noble medal, given in recognition of the most valuable contribution to civic advancement during the preceding year. In December, 1931 the order of *Officier de l'Instruction Publique* was bestowed on him by the French government, for significant service to the world at large in the arts. This award was due to the interest of M. Pascal Bonetti, formerly *Chef du Cabinet* of the French Ministry of Public Instruction and Fine Arts, who inspected the Playhouse very thoroughly while on a visit to this country. He was so impressed by its aims and methods and the unique accomplishments of Gilmor Brown that he at once proposed his name for this honor, as that of a man devoting his life and great talents to the betterment of the theatre.

"Mr. Brown has lectured at the University of Southern California and the California Institute of Technology. Occasionally he appears as lecturer, guest star or director at other universities. These activities are of unquestioned value, but essentially they are by-products of the main stream of energy and purpose which continuously vitalizes every department of the Playhouse and all the movements connected with it, including the Workshop, the School, and that most fascinating little guarded laboratory, the Playbox.

"It is significant that Gilmor Brown did not arrive at the theatre through struggle or indirection. He was born to it, and he was born in North Dakota. This means that he was born to that outpost, pioneer, barnstorming theatre of the far west whose devotees had to rely so largely on unlimited energy, ingenuity and sheer theatrical bravado to maintain a professional existence. His father, Orville A. Brown, of English descent, was born in Illinois; his mother, a Gilmor of Scotch ancestry, was born in Georgia. In both could be perceived the mingling of shrewd, practical common-sense with a robust spirit of adventure, so characteristic of American pioneer stock. With perhaps just a touch of the dreamer, the visionary, added.



Rostand's "ROMANCERS"
Given under the direction of Miss Dorothy M. Cranz
at Newport News (Va.) High School, Troupe No. 122.

"The boy, along with the usual public school education, early acquired familiarity with the practical mechanics and craftsmanship of the stage as practised in small western stock companies. As soon as he was old enough, he made his way east where he could contact the traditions, methods and personalities of the larger theatre. He found a place with the Ben Greet Players, then fresh from England and attracting favorable attention in New York and elsewhere. After touring the country with them he worked again in western stock and road companies, then enjoying their golden era of prosperity in the rapidly developing country. Wherever he might be, he lost no opportunity to increase both his technical and theoretical knowledge of everything pertaining to the stage. In Chicago, he had the good fortune to come under the notice of a highly gifted and experienced woman, Mrs. Milward Adams, who not only gave him valuable instruction but through her recognition of his capabilities inspired the self-confidence and courage necessary to their development. 'A woman with a rare power of evoking personality,' he says of her gratefully today."

"The question was once asked, 'When does Gilmer Brown get any time for his personal life?' And a friend of many years' standing answered promptly, 'he has no personal life. His life is the theatre'."

A man who can so command respect and admiration that in a comparatively short time he

can build a world famous theatre from a dream cannot help but inspire and leave a lasting impression upon any one who has the good fortune to know him, an inspiration that will continue to be a good influence ever afterwards. I came away with just such a feeling.

Mr. Brown has with his faculty created an atmosphere in his school that is inspirational in itself. One senses this in the professional manner that abounds in every nook and corner. Regardless of what the matter in hand may be, there is system connected with it, whether it be a rehearsal in the Workshop or on the Main Stage, whether it be in the Wardrobe where costumes are being fitted or down on Fair Oaks Avenue where the scenery is in construction. Everywhere you turn you sense the busy hum of the place which makes one instinctively feel that here is no place where one comes just to play. The necessary discipline which makes an efficient organization is always in evidence, but coupled with all this is the atmosphere of charm which makes work here a pleasure. Mr. Brown sets an excellent pace by his kindly greetings and pleasant smile. His faculty does likewise. Here is assembled, a thoroughly trained group of people who direct and instruct, trained by years of experience in the professional field, yet who never exert a feeling of superiority. I was deeply impressed with the courtesy, good taste, and charm of the School's faculty and the Playhouse personnel. These people do not have to act superior because they are covering up the

fact that they have so little to offer. These people know their fields and are simple because they are "big" people. They command world wide respect as specialists. They make the school a place where one is actually taught and bluffing does not exist. A student may carry away as much as he can and come back for more. Too often this is not true of dramatic schools. I should like to list the credentials of each faculty member, but I do not think that is necessary. If any reader is interested and wishes to write to me further about the School, I shall gladly answer any questions I can, or the student will be more than welcome to write to the School itself, I am sure.

Mr. Brown and his staff have been successful in combating that evil of so many university and college theatres, "Artiness". One sees very, very little of it. People work in the Playhouse because they love the work for its own sake and because they realize the great benefits derived in doing so. As a result they do not put on "Bohemian Airs". Real people work there. No boy need feel he is losing his self respect by working there. He will gain more. No girl is in danger there. She will come out of it all a finer woman, more a lady than ever if she so desires. I should never hesitate to send a child or relative of mine to the Playhouse School. With a dean such as Miss Eugenia Ong, no parent need have any fears. Miss Ong is not the typical dean the average novel pictures. Miss Ong is the personification of vitality, understanding, charm, and refinement. Every member of Mr. Brown's staff is worth knowing. They are true ladies and gentlemen always. I speak at length about this because it is so important that students study with such teachers, and so often they do not get to do so.

You now ask me what the School and Playhouse have accomplished. I was awed at what they had done in such a comparatively short time. First of all, as I have said before, they have won the respect of the world. John Drinkwater, famous playwright, calls the Playhouse and its attendant School the liveliest thing in America. They have completely won the respect of the greatest in the acting and directing world of the theatre. Mr. Lee Shubert, Broadway producer and perhaps the foremost producer since Belasco's death, has acknowledged his respect and admiration by using the Playhouse as a tryout place for future Broad-

way productions and in turn allowing Mr. Brown the chance to stage his successes, royalty free. What higher compliment can be paid by the commercial stage? While I was in attendance at the school, Mr. Shubert came to see two plays, "Man of Wax" and "Growing Pains". The latter is by Mrs. Rouverol, author of the splendid comedy, "Skidding". Mr. Shubert bought both plays for Broadway, took with him Mr. Lloyd Corrigan and Mr. Moroni Olsen from the cast of "Man of Wax" for the Broadway company, and invited Mr. Brown to direct for him in New York. I am writing all this to prove that the Playhouse and School concretely accomplish things and do not simply work in the theoretical.

The Pasadena Playhouse has produced many directors, teachers, and actors to further prove that it "does" rather than just "talks". Such famous screen actors as Robert Young, Frances Dee, Douglas Montgomery, Onslow Stevens, Victor Jory, Randolph Scott, and many others have studied there. The professional stage pays its respect by gladly offering its services gratis in order to have the experience and honor of acting at the Playhouse.

Louise Dresser of "State Fair" fame, whom I had the honor and great pleasure to meet in her charming home, has acted at the Playhouse and recommends it very highly. Miss Dresser is a firm believer in the idea that our high schools, colleges, and dramatic schools can raise the ideals of the commercial stage. She exemplifies this belief in her own artistic performances. She is also a splendid example of the really great actress. She is cultured, refined, perfectly poised, and not a bit superior.

Other professionals who have acted at the Playhouse are Sylvia Sydney, Frances Starr, Jean Arthur, Helen Jerome Eddy, Irving Pichel, Hardie Albright, Carmel Myers, Claudia Morgan, Albert Conti, Ruth Warren, Junior Durkin, Margaret Namara, the Coburns, Gloria Stuart, Karen Morley, Bradley Page, and many others.

The Playhouse also has become a testing place for original plays. Authors are only too glad to have their plays tried out at the Playhouse. A great many manuscripts are submitted each year. The School of the Theatre does nothing but plays which authors have asked to be given try-outs.

Things the Director Should Know About Color

By LINA M. SHIPPY

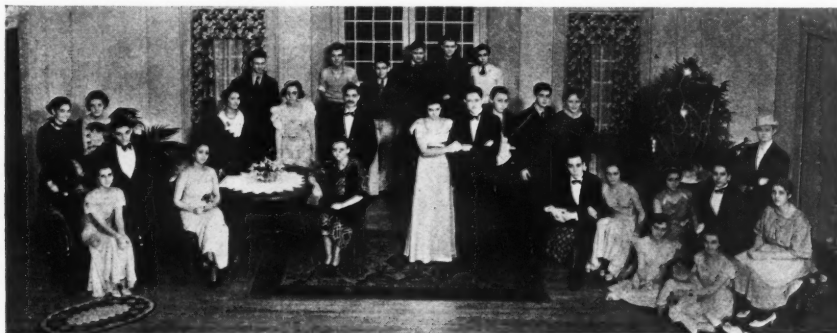
Director, Troupe No. 157, Liberty Memorial High School, Lawrence, Kansas.

EVERY director of plays needs to know the basic facts regarding color harmonies and color effects. All too many amateur directors give little or no attention to this important part of directing. The director is the all seeing unifying element of a dramatic production. It is the director's business to see that the play when staged is a finished production producing a pleasing effect as a whole. Color, line, and mass are all used together to produce a suitable and pleasing stage picture. Horizontal lines are static and vertical lines are dynamic. Line and mass are equally as important as color and deserve as much consideration. However, since this paper must be limited, it is my purpose to talk about color.

Colors differ from each other in hue, value, and intensity. The mixing of blue, red, and yellow produces all of the other variations in hue. By value of a color we mean the lightness or darkness of that color. By intensity we mean the purity of the color. Low intensities of a color are made by graying the color.

It is necessary that the director should know what color combinations are good. Light or dark values of any color are good when used together. Low intensities grayed produce pleasing effects. Adjacent or analogous colors work well together. Complementary colors are always good. By complementary colors we mean those which are opposite on the color wheel. A pleasing color combination may be worked out by the use of bright colors plus black. This is a very common stage arrangement. A Japanese color harmony is also exceedingly useful, especially in scenes which necessitate a wide variety of colors on the stage at the same time. A Japanese color harmony is pro-

duced by running a given color through all the other colors used in the combination. The three colors of a triad are always good when used in a combination. Experienced directors use three kinds of color triads. These triads are easily found by means of a mechanical device which can be made in a few minutes in the following manner: Draw a circle on a piece of cardboard. On the circle place the names of the colors of the color wheel, which should be arranged at equal distances in the following order—yellow, yellow green, green, blue green, blue, blue violet, violet, red violet, red, red orange, orange, yellow orange. Next make from cardboard an equilateral triangle which when fastened by its center to the center of the circle will touch with its three points every fifth color. Fasten this triangle to the circle by passing a round headed paper fastener through its center and then on through the center of the circle. By turning the triangle the director may select the three colors which are indicated by the points of the triangle as pleasing color combinations. The second color triad finding triangle is made by cutting a right isosceles triangle to fit the circle and fastening the mid point of its base to the center of the circle. The third triangle color finding device is an isosceles triangle with a small vertex angle. Actual measurements show this triangle to have two equal 72 degree angles and a third 36 degree angle. This triangle should be fastened to the center of the circle so that the two base angles will touch third colors and the top angle will touch the complement of the color at the mid point of the base of the triangle. When completed all three triangles should be fastened to the center of the circle with the same paper fastener.



"THE DREAM THAT CAME TRUE"
Staged by Miss Lina M. Shippy, Director, Troupe No. 157
Liberty Memorial High School, Lawrence, Kansas



"SHIRT SLEEVES"

Produced at Liberty Memorial High School, Lawrence, Kansas
Miss Lina M. Shippy, Director and Sponsor Troupe No. 157

When the device is completed one can easily find pleasing color combinations by noting the colors indicated by the points of the triangles.

Not only is it necessary to pay proper attention to color combinations, but it is equally as important that the director should know the psychological effects produced by the different colors. Each color means something on the stage. Some of the commonly accepted meanings are as follows:

Red—Shame, war, excitement, discord, strong feeling, passionate love, cruelty, guilt, anarchy, great zeal, patriotism, purity, honor, and royalty.

Yellow—Perfection, wealth, love, gaiety, joy, power, constancy, harvest, sunshine, royalty.

Gray Yellow—Jealousy, deceit, inconstancy, decay.

Green—Eternity, vitality, growth, hope, faith, truth, in spiration, youth, spring time.

Gray Green—Envy, decay, jealousy, calm, rest.

Blue—Truth, stability, modesty, constancy, coldness, calmness, success.

Violet—Dignity, royalty, solemnity, martyr to truth, tragic love, victory.

Red Violet—Majesty of kings.

Grayed Red—Poverty, withered hope, etc.

Orange—Domesticity, passion, vitality, unrest.

Gray—Humility, accused innocence, Quakers.

White—Not good on the stage unless for angels, ghosts, etc.

Black—Mystery, sin, death, depression, witchcraft, magic, mourning.

Pink—Romantic, fanciful, beautiful, good for heroine.

As a rule light colors are used to express youth, gaiety, and informality and the dark color are used to express dignity, repose, and seriousness. Tragedy is most frequently played in dark and vivid colors. Comedy is most frequently played in light and pleasing colors. Black is a peacemaker among colors. It may be used to harmonize many bright colors.

In concluding this discussion of color I would say most emphatically—It is important that the director plan carefully the color to be used for each costume as well as the colors to appear in all parts of the completed stage design. It is well to remember that a beautiful object to be emphasized should be placed against a background of different value. By the same token an object to be made inconspicuous should be placed against a background of its own value.



Scene from "R. U. R." presented by Troupe 233
at Glenbard Township High School, Glen Ellyn, Ill.
Mrs. Helen Peck Allen, Director

Using a Rehearsal Schedule in a Study of PLAY PRODUCTION!

By DR. PAUL F. OPP, National Thespian Field Representative.



DR. PAUL F. OPP

The object of this study has been to analyze and evaluate the methods employed by directors of plays in the process of holding rehearsals. The results of a study of the methods of 114 directors was published in the 1932 Playbill. The value of these findings was that methods of directors of experience and training were represented. Twenty-two

of them had masters' degrees and their average undergraduate training in speech, play production, and drama was 22 semester hours. They also had in addition an average of 16 semester hours of graduate training in this field. A further analysis of the findings of this study is the basis for this investigation.

In the study just referred to the plan most used was to rehearse a three-act play four weeks, five days per week. Only one director reported rehearsing less than three weeks. As a first step in the tests which were made, a rehearsal schedule was prepared providing for three weeks of rehearsing. With the information gained in staging three plays, the schedules providing for four or more weeks of rehearsals were prepared. All the schedules provided for five rehearsals per week, each rehearsal about two hours long.

The schedule itself is a device similar in purpose to a teacher's lesson-plan, which sets up aims and organizes the work of holding rehearsals. By its use the procedure of memorizing lines, teaching the incidental acting and expression, and numerous other details are logically provided for. It was found that 72 out of 114 directors in the previous study reported making use of such a device. A sample of the four-weeks' schedule is given herewith:

FOUR-WEEKS REHEARSAL SCHEDULE REHEARSING FIVE TIMES PER WEEK

Outline of Work

1st Week	Mon.	Give instructions to cast. Explain stage directions. Read play to the cast.
	Tues.	Work through Act I on stage. (Instruct Cast to have Act I memorized by Friday.)
	Wed.	Read Act I twice.
	Thur.	Read Act I once. Work out stage directions for Act II.
	Fri.	Read Act I, once; Act II, twice. Act II must be memorized by Thursday.

2nd Week	Mon.	Act I, twice, (no books)
	Tues.	Act I, without books; Act II, twice.
	Wed.	Act I, once; Act II, twice.
	Thur.	Act II, twice (no books).
	Fri.	Act II, once. Block out Act. III. (Act III is to be memorized by Wednesday).
3rd Week	Mon.	Act I, once; Act II, once. Read Act III once.
	Tues.	Act I, once; Read Act III three times.
	Wed.	Act III, three times (twice without books).
	Thur.	Act II, once; Act III twice (no books).
	Fri.	Act I, once; Act II, once; Act III, once, (no books). Work for smoothness and finish.
4th Week	Mon.	Act III, three times.
	Tues.	Act I, Act II, Act III.
	Wed.	Dress rehearsal.
	Thur.	Scenery and Mechanical Rehearsal.
	Fri.	Performance. Note—After Wed. of third week, all lines are memorized; no books on stage thereafter.

It will be observed in this schedule that by having the memorizing of lines completed by Wednesday of the third week, one full week is left for practicing for smoothness and finish. Even though the schedule is increased to five or more weeks, the memorizing process is as promptly attended to in order to provide for more repetitions for perfecting the acting. Ten directors made a test of the four-weeks' schedule and made a detailed report upon its efficiency in practice. The plays used were selected by the directors without any suggestions from the writer and represent what they would have staged regardless of the use made of them in connection with this investigation. The plays however, represent the usual school and college drama as determined by two surveys.*

The first objective provided for in the rehearsal schedule is familiarity with the play and the memorizing of lines. The next step provided in the schedule is to work for "polish" and a perfect command of the lines and a mastery of the action of the play by practice and repetition. The lines of a play must be overlearned to insure against distracting influences, stage fright, and forgetting. That the repetitions of the rehearsal process does result in what psychologists refer to as overlearning is shown by an experiment made by the writer, using 36 students. After 120 days, or four months had elapsed, these students remembered an average of 88% of their lines, while college students

* M. S. Hallman, "What Play", *English Journal*, Vol. XVIII, (Apr. 1929) pp. 320-329. In Hallman's study 90% of the plays were of the popular Broadway output. See also Macgowan, *Footlights Across America* pp. 194-5.



"THE PRINCE OF SIAM"
As produced at Weir High School, (Troupe No. 6), Weirton, W. Va.
Miss Ella P. Harbourt directed the production.

without any repetition for the purpose of overlearning remember but 52% after only 28 days.

Psychologists define overlearning as the added power of retention resulting from repetitions of the material after it has been memorized. Rehearsals after the lines are completely memorized provide opportunity for this overlearning. If we attempted to present a play as soon as lines were memorized, we would expect much prompting to be needed. As stated by Pyle, "The rate of forgetting is always very fast at first". Every director knows how much prompting is needed the first time books are dispensed with, even though the part has been conscientiously memorized. Insufficient repetitions do not permit overlearning to proceed very far and much forgetting occurs.

The theory of overlearning is illustrated by a test given to understudies who were given a place in the cast of a play with barely enough time to memorize the roles. At the East Fairmont High School, two pupils had to be substituted in a cast during a scarlet fever epidemic. A memory test was given to the members of the cast after 120 days had elapsed. The average memory score for the five pupils who rehearsed the full time was 98% while the average score of the understudies was only 32%. According to the principle of overlearning, the understudies each rehearsing, less than two weeks may have had time to memorize their roles and go through the performance, but the per cent of retention indicates that the memorized material had not been rehearsed enough for overlearning comparable with the others who rehearsed four weeks.* Thus while not a measure

of acting or quality of performance, these scores make the evidence of overlearning somewhat more apparent and objective.

SCENERY AND MECHANICAL REHEARSALS

Another provision of the schedules is for scenery and mechanical rehearsals. Practice is needed by the stage crew in the shifting of scenery and the changing of lighting arrangements. The audience becomes restless if the stage crew is slow and waits between acts are very long. Experiments conducted at the Fairmont Little Theatre showed that after two scene rehearsals practice in the shifting of scenery enabled the stage crew to save as much as twelve minutes in the time required for making one change in scenery. Electricians, stage hands and property men must work together and not get in each other's way, and all details of scenery lighting and property changes must be completely rehearsed.

ANALYSIS OF RESULTS

The efficiency of the schedules was tested by submitting them to actual test in the staging of a number of plays. Ten well-qualified directors tested the four-weeks' schedule and presented their composite estimate of its efficiency. As a further means of measuring the improvement of the cast in working toward a smooth-running performance, a record of promptings was kept. The writer is indebted to a suggestion in the master's thesis of Prof. Earl W. Blank for the idea of employing this method of estimating results. He states:

"The prompter, bookholder, or assistant to the director, should check every mistake and keep track of promptings. After every rehearsals, each actor should be told how many

* P. F. Opp, "Overlearning In Dramatization", *Quarterly Journal of Speech*, Vol. XX (June, 1933); 388.

times he has held up the show for promptings. If an individual is prompted eight times one day and five the next, he knows he is improving. Such a record becomes valuable".

Prompt records, such as just described, were kept for eight plays and this data studied to determine the time required to memorize the lines of a three-act play and the number of rehearsals ordinarily required to eliminate prompting. A summary of director's estimates of results after using the four-weeks rehearsal schedule is given herewith. Estimates of ten directors is as follows:

- | | |
|--|---|
| 1. Number of directors approving schedule as entirely practicable | 7 |
| 2. Number of directors reporting good, or superior results | 9 |
| 3. Number of directors recommending that schedule be extended | 3 |
| 4. Number of directors recommending that schedule be reduced to three weeks..... | 0 |

The directors who criticised the practicability of the four-weeks' schedule did so on the basis of fatigue of the students at the end of a day's work, inability to memorize quickly, and lack of experience.

Analysis of the learning processes involved in presenting plays reveals well defined steps in the attainment of a finished performance. By using a schedule of rehearsals which provides for the attainment of necessary objectives, these tests indicate that lines may be memorized within two and one-half weeks, and that a minimum of six or seven additional rehearsals will polish the acting sufficiently to present the play to an audience. These tests show that this can be easily done in four weeks. If rehearsals are extended to five or six weeks it will be for further improvement in the acting, and not under the compulsion of giving more time to attend to the necessary step of learn-

ing lines. In no case in any of these tests were the directors forced to rehearse more than once each day or to take students from classes or have them excused from class-work in order to attend special rehearsals.

CONCLUSIONS

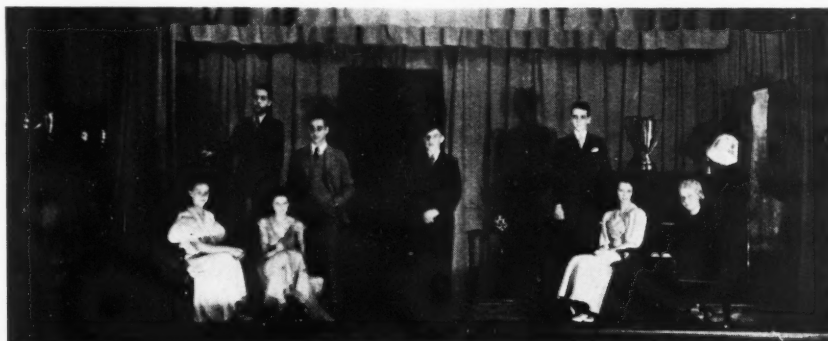
In order to conduct this investigation of the practices employed in rehearsing plays, tests were made by staging seventeen plays in schools, colleges, and little theatres. By submitting rehearsal periods, which represent the usual practice to a series of tests and evaluating the results by directors' estimates and records of promptings, the following conclusions are possible:

1. A rehearsal period of four weeks, which was the length of time most used in general practice in staging plays, was reported as practicable in seven out of ten cases where it was tested by directors giving the schedule a trial. Prompt records, which were kept as a check on two of these plays, showed that the memorizing of lines had been achieved according to schedule.

2. Tests made in the staging of three plays show that a three-act play may be given with three weeks of rehearsing. Memory tests reveal that a high degree of overlearning is attained in the minimum of six or seven repetitions of memorized parts by using the three-weeks schedule, rehearsing five days per week.

3. Data based upon the prompt records in the presentation of five three-act plays indicate that roughly memorizing the lines so that no books need be used on the stage, can be accomplished within two, or two and one-half weeks. Data for three tests show that an average of about eleven rehearsals of memorized parts should enable the cast to go through the play without prompting.

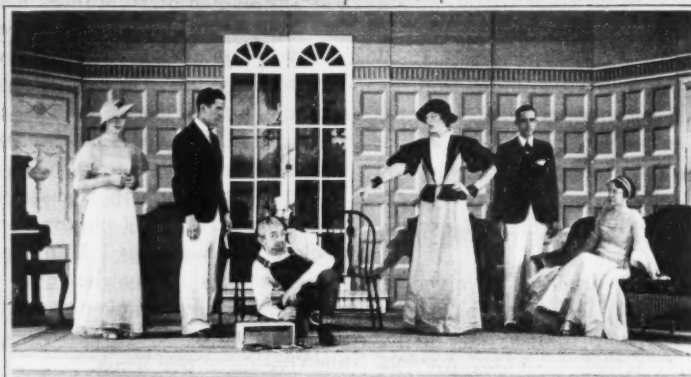
4. The time required to make scenery changes by the pupils in charge of this work is considerably reduced by including special scenery and mechanical rehearsals in the rehearsal schedule.



Scene from "YOUR UNCLE DUDLEY"
Presented by Troupe No. 88, Point Pleasant (W. Va.) High School
Miss Edith Jordan directed the production



"THE SLEEPING BEAUTY"



"THEME SONG FOR THE MARRIED"



"TWO CROOKS AND A LADY"

Three One-act Plays presented by Miss Marie L. Oebrie at
Salem High School, Salem, New Jersey, (Troupe No. 127)

A BRIEF STORY of the ART of PUPPETRY

By MARIE L. OEBRLE

Director, Troupe No. 127, Salem High School, Salem, New Jersey.

Perhaps it was the arrival of the "Teatre dei Piccoli", which means "Theatre for the Little Ones", for a tour of this country. Perhaps it was the moving picture "I Am Suzanne", which told the story of the art of puppetry. Certainly something has made this a puppet year in America. Everywhere professional companies are on the increase. And now, hundreds of amateurs are getting all the enjoyment that a creative art can give to its followers.

Puppetry is an intense and serious art, beautiful in its devotion and patience. Its history is the story of honorable tradition, which has been carried on through families for generations.

It is known that before Europe had begun its own history, Egypt, India, China, and Greece had created marionettes in many shapes. The ancients left only a fragmentary account of their marionettes but enough information exists to leave us no doubt of their value as theatrical entertainment. The same march of civilization that imposed Greek culture on barbaric Europe, introduced also the animated dolls. Today private and professional groups swarm over the Continent. There is scarcely a village or a hamlet that does not boast its own puppet theatre.

The same development marks the growth of puppetry in the Occident. It is said that the oldest repertory company in Japan has over eight hundred plays written for this miniature theatre.

However, puppetry did not have an easy road. In France Louis XIV suppressed all companies because one group mimicked the actors of the Classic Comedie Francaise. Likewise, the Church condemned them; then later encouraged them. When human actors were forbidden to perform, it was these little dolls, who presented the miracle plays and Bible stories to the people. In fact, one of the versions of the derivation of the word "Marionette" comes from "Marion", which is the diminutive of Mary, the mother of our Lord, who figured prominently in these church puppet performances.

Today America recognized numerous Marionette companies, notably those of Tony Sarg, Sue Hastings, the Yale Puppeteers, The Manteo Thea-

tre of New York and Signor Podrecci's famous Teatre dei Piccoli. Most of these groups are still too attractive to children and not enough to adults. Certainly, if the great German genius Goethe, the volcanic Voltaire and his country-woman George Sand could find value and delight in their own puppet theatres there must be in it material to appeal to the older mind.

The modern Puppet companies are very fascinating. The eight hundred silent actors in Signor Podrecci's group became famous in that delightful movie "I Am Suzanne". Among those who pull the strings, which give life and motion to the dolls, are entire families, for in Italy, puppetry is a highly skilled profession that descends from father to son and mother to daughter.

Another family affair is the group of Manteos, who direct the continuous adventures of a wooden hero, named Orlando. There is Papa Agrippino, who carves heads and armor in the daytime and thunders out warrior's speaking parts at night: Mama creates costumes and punches tickets, while the five children build the sets and do the operating. So popular are they that most of their New York audiences are every night regulars at their modest little theatre.

The failure of one of her plays on the legitimate stage prompted Sue Hastings to try it out as a puppet play. She thought that if she worked the strings herself, these creations of her own would behave as she wanted them to. This is the story of the beginning of her troupe.

As for Tony Sarg, his troupe was one of the events of the Chicago Fair last summer. He has long been regarded as a pioneer of this art in America and his little creatures have been a byword to small boys and girls for sometime.

Of course, puppetry in this country is still in its infancy but here and there creative groups of amateurs are trying out interesting projects with marionettes. It is to be hoped that all this amateur interest is not just a fad. An art, which goes back to Greece, to China, to Persia is worthy of every possible effort toward American perfection. A young nation like America has many opportunities to make worth while contributions to this age-old theatre.



Scenes from "ADAM AND EVE"
 Produced by Troupe 247, Wilson High School, Easton, Pa.
 Directed by Miss Mildred B. Hahn

SPACE STAGE TECHNIQUE!

By DR. C. M. WISE
Louisiana University

A DEFINITION of the Space Stage is not easy. There are almost as many definitions as there are practioners of Space Stage Technique. However, one may get from these practioners ideas such as the following:

In the Space Stage, the scenery surrounding the playing space has no function except to shut out the view of the bare walls of the stage itself. Ideally, such scenery should be invisible, so as to offer no distraction to the eye, because even the best controlled lights tend to be reflected somewhat upon the sourroundings. The nearest approach to invisibility on the stage can be achieved by the use of black, or by the use of sky effects, both of which suggest limitless space. With these effects properly used, the stage appears to have no boundary. Characters come on the stage from out the far spaces, strut their little hour within our view, and disappear again into a boundless void.

The effect of Space Stage Technique is to focus attention where it should be—that is, upon the action. Under this form of art, there is no competition of anything visible in the piriphery of the acting space to catch the eye and distract the attention. No supposedly solid but really flimsy structure trembles with the passing breeze, or with the careless touch of the actor; no splash of

color diverts the eye; no expression of beauty, even competes with the beauty of the literature and of the fluid motion of the artistic presentation.

The ultimate result, then, of the Space Stage Technique, is a sharp and unforgettable focus upon the actor and his acting.

Acting Technique Adaptable to the Space Stage

The actor on the Space Stage, knowing that he is, as Milton said, "the cynosure of all eyes", has a continual consciousness of the importance of the burden resting upon his shoulders. He knows that because his stage has no visible boundary of importance, and because the audience can find nothing of interest before it except himself, he therefore must rise to his utmost capacity of artistry in order that the very play itself shall not fail. He finds that many things to which he is accustomed in older technical forms are impossible under the new technique. Every moment of standing, sitting, walking, turning, must be timed and must be done in cooperation with the always-watchful light artists in their towers. Characters cannot even stand exactly opposite each other, as they are acustomed to do, for one would then throw a shadow upon the other. It is necessary for them to "jog" their positions so that one person is a bit farther forward than the other, and so fully within the space lighted for him.



"THE ROYAL FAMILY"
A presentation of Troupe No. 1, Natrona County High School, Wyoming
Staged under the direction of Miss Beulah Bayless.



"HAPPY LANDINGS"
Presented by the Thespians of Troupe No. 217
Cristobal High School, Cristobal, Canal Zone.
Mrs. Phyllis Spencer, Director

When the actor has synchronized himself with the light artists perfectly, the audience will have the strange illusion of regarding the stage as completely lighted, because the actor himself, when he is in the center of interest, is always completely lighted; but the stage is not, of course, completely lighted, for that would define its boundaries and defeat its very purpose of wishing to appear without boundaries.

Lighting In Space Stage Production

The function of the light artist in Space Stage production is second in importance only to that of the actor himself. Proper lighting is so indispensable that lighting and acting may, indeed, be said to walk hand-in-hand as equally important features of Space Stage production.

In a typical production, a corps of lighting experts mounted in the light towers sit intensely alert through every moment of action, contributing their component to the total effect. Each operator controls light units equipped with irises by which they can at will limit the size of a beam of light to a mere pencil, or expand it so it will throw a pool of light of any desired size upon the stage floor. They need to know the play only less intimately than the actors themselves; they must anticipate the movement of the center of interest from character to character and from place to place upon the stage; always they must hold this center of interest in strong relief by the focusing of light upon it. Not merely must they play the light at the proper place at the proper time, but

the light must be of the right color, the right intensity, and of the right size of beam.

The simple problem of lighting a character as he walks across the stage and turns to speak becomes a matter of major importance, the solution of which is far more intricate than the audience can ever know.

Light is to a spoken play what an orchestra is to an opera—the accompaniment which sets the pattern for the emotional reaction of the audience. Throughout the long performances, these unseen but eager and alert artists sit in their high towers with the success or the failure of the play at their fingertips.

Compensatory Elements In Space Stage Technique

In view of the fact that in the technique of the Space Stage, a certain element of interest is taken away by reason of the almost complete absence of peripheral scenic effects, corresponding interest has to be built up in the costumes, furnishings, and properties on the stage, and in particular, in the groupings which go into the composition of the stage pictures.

Since the acting is the only focal point for the eye of the audience, it has to be correspondingly built up until, one may say, a new and more intense form of acting has been achieved. The technique of the Space Stage should probably not be undertaken except by experienced people so accomplished in the art of acting that they do not need the support of structure or color or mass, or any other attribute of the stage set as ordinarily conceived.

HERE *and* THERE among our TROUPES

A Recognition Banquet was given in honor of Troupe No. 173, on May 15. Twenty-five pupils were presented with Thespian membership. Superintendent of Schools D. H. Patton and Miss Rachael Adeline Wolf, director of the troupe, were in charge of the occasion.

"Seventeen," by Booth Tarkington, was given on May 23, by Troupe No. 110, New Hampton High School, New Hampton, Iowa. Miss Margaret Wolff directed the play.

Liberty Memorial High School, Lawrence, Kansas, presented the comedy "Shirt Sleeves" on May 18. Miss Lina M. Shippy, sponsor of Troupe No. 157, was the director.

Our National Director, Earl W. Blank, Eveleth, Minnesota, is responsible for the successful production of seventy-five plays since 1930. Congratulations Mr. Blank!

"We are very proud of our affiliation with the National Thespians, and we are looking forward to next year with eager enthusiasm." So reports Mr. Daniel Turner, director Troupe No. 273, Garrett Schenck Jr. High School, East Milinocket, Maine. Mr. Turner and his group won the Maine One-Act Play Contest this year.

Among famous people interested in the work of The National Thespians is Miss Louise Dresser, screen actress. Miss Dresser is remembered for her splendid work in "David Harum", in which she starred with Will Rogers.

Mrs. Marie Thost Pierce, our enthusiastic director of Troupe No. 149, Paragould, Arkansas, is planning on establishing a school of her own this year at Cape Girardeau, Mo. Good luck!

The New England Drama Contest was held on May 11, 12, this year at South Portland High School, South Portland, Maine. Troupe No. 273 of The National Thespians represented the state of Maine. Mr. Daniel Turner is the troupe sponsor.

A complete reorganization is promised for Troupe No. 257 of the Senior High School, Hazleton, Pa. Miss Dorothy Turnbach is in charge.

"It has been a very busy, successful dramatic season and we anticipate an even better one next year." Miss Grace Everest, director of Troupe No. 235, Ellenville High School, Ellenville, N. Y., is the author of this pleasant bit of news.

Troupe No. 25, Rush Creek Memorial High School, Bremen, Ohio, is responsible for a most successful production of "Drums of Death". Miss Nelle Slye directed. The play was cleverly advertised in the local papers.

"Received sample copy of **The High School Thespian**. This is the best magazine on high school dramatics I have ever seen."—Rev.

Leonard Koehring, Sheboygan, Wis.

"We have been so terribly hit here. However, we are ready to go again and hope for a great year next year." Mrs. L. E. Creel, director of Troupe No. 102, Sheffield High School, Sheffield, Ala.

Miss Lillian Kerrigan, director of Troupe No. 176, Butte High School, Butte, Montana,

reports the successful production of "Wild Waves", a French play. Miss Kerrigan is also responsible for the production of several one-act plays.

Great Neck High School installed eight Thespians on May 18. Miss V. A. Nickerson is in charge of Troupe No. 201, Great Neck, N. Y.

Webster Groves High School, Webster Groves, Mo., was the scene of two important play productions this year. The plays were "So This Is London", given on May 15 and 16, and "Journey's End", staged on April 26 and 27. Congratulations, Mr. Eugene R. Wood, director and sponsor Troupe No. 191.

Miss Barbara Wellington, sponsor Troupe No. 254, B. M. C. Durfree High School, Fall River,



"STRIFE"
Presented by Eugene R. Wood at Webster Groves (Mo.) High School
Troupe No. 191



"LITTLE WOMEN"
Staged by Troupe No. 34, Fairview (W. Va.) High School.
Miss Pearl Oster directed the production.

Mass., suggests that we hold our National Convention next summer at Northwestern University. If you like this suggestion, let us know.

* * *

"We did unusually good work this year. Our 'Tailor-Made Man' was simply covered with bouquets and earned the most praise of anything we have ever attempted". Nayne Reed, Director Troupe No. 56, Attica High School, Attica, Indiana.

* * *

Eighteen Thespians were installed on May 7, at Weston High School, Weston, W. Va. Miss Urilla M. Bland is the sponsor for Troupe No. 99.

* * *

"We are making plans for a very active year to come, and with our enthusiastic group, I'm sure we'll be successful." Miss Margaret M. Fraser, director of Troupe No. 135, Berlin High School, Berlin, N. H., sends this good news.

* * *

"The Rivals" is included among the successful plays staged by Miss Annabel Carver, director of Troupe No. 261, Fairmont High School, Fairmont, Minn. Splendid work! Miss Carver.

* * *

"One In A Lifetime" and "H. M. S. Pinafore" were among the productions given at the Bluffton-Richland High School, Bluffton, Ohio, this year. Mr. P. W. Stauffer is the director and sponsor of Troupe No. 169.

* * *

Troupe No. 207, Woodward High School, Toledo, Ohio, produced "Berkeley Square" on April 13. Miss Dorothy Kellogg was the director.

* * *

"This year our cast presenting 'Pink and Patches' was awarded the Buskin Club trophy in the play contest for high schools of western Wis-

consin. The contest was held at La Crosse Teachers College." Congratulations to Miss Mary Barton, director of Troupe No. 274, Tomah High School, Tomah, Wis.

* * *

"You are doing a noble work." Thespian compliment sent by Mr. J. W. Crabtree, secretary of The National Education Association.

* * *

Miss Lotta June Miller, director of Troupe No. 250, Greenacres, Washington, entertained her Thespians at a house party at Twin Lakes, Idaho. Twenty-one were present at the happy occasion held on June 22-23.

* * *

Miss Helen Dunham, sponsor of the Stambaugh, Michigan, troupe, spent the summer in school at the University of Chicago.

* * *

"Nothing but the Truth," and "The Black Flamingo" were two of the successful productions given this year at the Senior High School, Port Arthur, Texas. Mr. Herbert V. Hake, is the new sponsor of Troupe No. 79, at Port Arthur.

* * *

Miss Madeleine Glynn, our sponsor of Troupe No. 185, Austin High School, Chicago, Ill., will spend the coming winter on a world's cruise. Good luck!

* * *

The Beta Eta Sigma Troupe No. 139 of The National Thespians, presented "The Attorney For the Defense" on June 1. The production was under the direction of Mr. John M. Jolls, troupe sponsor. Mr. Jolls reports "our troupe has been sponsor for practically all dramatics in the school. We are promoting dramatics in every way possible in our community.

"We have managed to keep the dramatic work going though much curtailed," writes Miss Loine Gaines, Sponsor of Troupe No. 17, Aurora High School, Nebraska. We wish her greater luck during the coming school year.

* * *

We congratulate Mr. George Turley, sponsor Troupe No. 30, Clendenin High School, West Virginia, on his excellent program for his production of "Kick In". It is one of the very best we have seen during the 1933-34 season.

* * *

"We feel that the steps we took toward improvement in dramatics outweighs our rather appalling lack of financial gain. We presented, in a very creditable manner 'The Patsy' and 'Little Women', both of which we feel to be worthy of Thespian standards". This nice message comes from Miss Elizabeth Crow, sponsor Troupe No. 82, Etowah High School, Etowah, Tennessee.

* * *

Over thirty people attending the Thespian Spring banquet and initiation ceremony at the East Fairmont High School, Fairmont, West Virginia. Miss Ruth Hines, director of Troupe No. 2, had charge of the event.

* * *

Pekin High School, Pekin, Illinois (Troupe No. 146) presented "The Lion and the Mouse" early in the spring. Miss E. Louise Falkin directed the production.

* * *

"There is one boost I never fail to give, and that is to recommend most highly the National Thespians to the students in the teachers training courses that they may become affiliated when they take up teaching."—Mr. Paul W. Stauffer, director of Troupe No. 169, Bluffton-Richland High School, Bluffton, Ohio.

* * *

"Peg O' My Heart" was successfully produced on March 9 at Concord High School, Concord, N. C. Miss Lillian Quinn directed the play which was given under the auspices of The Pan Players (Troupe No. 202).

Twenty-four new troupes joined the National Thespians during the last school year.

* * *

Miss Lillie Mae Bauer, sponsor of Troupe No. 226, Washington Irving High School, Clarksburg, W. Va., is to be congratulated on her fine program for "The Black Flamingo". The play was presented to a large audience on February 15.

* * *

"I would like to state that The National Thespians have never had a stronger organization here than they have this year." Mr. A. Argyle Knight is author of this statement, and troupe sponsor for the Thespians of the Roosevelt-Wilson High School of Clarksburg, W. Va.

* * *

Mrs. Phyllis Spencer succeeded Miss Gladys Kimbro as troupe director of our Thespians at Cristobal High School, Canal Zone.

* * *

The first semester Thespian initiation was held on December 20 at Troupe No. 228, North Side Senior High School, Fort Worth, Texas. Six new members were added to the troupe under the sponsorship of Miss Alma Copelin.

* * *

Troupe No. 76, Lewiston Senior High School, Lewiston, Idaho, appeared on the air on January 12 from the broadcasting station at Pullman, Washington. Miss Meta Pfeiffer had charge of the program.

* * *

Under the direction of Miss Goldie Shepherd, Troupe No. 91, Isaac C. Elston High School, Michigan City, Indiana, gave "Her Friend the King" on November 24.

* * *

Miss Wilma M. Horrell directed the play "Apple-sauce" and presented it on November 16 and 17 at Warren Township High School, Gurnee, Ill.

* * *

We liked the way Troupe No. 210 of the Topeka High School, Topeka, Kansas, advertised their production of "Captain Applejack" which was produced on October 27. Miss Gertrude S. Wheeler is responsible for the good work.



"KICK IN"
Staged by Mr. Geo. H. Turley at
Big Sandy District High School, Clendenin, W. Va. Troupe No. 30.



"THE THINGS THAT COUNT"
A production of the Advanced Dramatic Classes
Troupe No. 191, Webster Groves, (Mo.) High School
Eugene R. Wood, Director



"KEMPY"
Presented by Troupe No. 228
North Side High School, Fort Worth, Texas
Directed by Miss Alma Copelin.



R. C. Sherriff's **"JOURNEY'S END"**
As given by Troupe No. 191, Webster Groves, (Mo.) High School
Stage designed by Fred Cheney; lighting, Edward Mark;
Directed by Eugene R. Wood

SUGGESTIONS *from our* Thespian Troupes

DIRECTIONS FOR MAKING AN INEXPENSIVE PORCH SET

By Mrs. Clem Krider

Director, Troupe No. 198, Paris, Tennessee
Grove High School

We had chosen for our Thespian play Booth Tarkington's "Seventeen". We found that we needed for an effective performance a porch set. We had none, so we set about making one. After it was finished we used it quite successfully in the play, so we pass the directions on to you and hope that you may find them helpful.

We bought forty-two yards of inexpensive canvas of a light color. This came in four strips of seven yards each. These strips were tacked one after another to a wall, and two boys of our troupe blue-lined each strip, making the lines all the way across the material and eight inches apart. These lines, of course, were to give the appearance of boards on a frame house. The blue lines were then painted over with black enamel paint. After this paint was dry, the strips of canvas were taken down and sewed together. Facings for a front door and a French window were outlined with white enamel and the door and window spaces were cut out. The scenery was made; it now needed to be set up.

Around the porch which was in the center of the stage we used outdoor scenery which was already available. The lined canvas which was, of course, the house, was tacked at the top to a baton; through the bottom of it we ran a one-inch pipe. For the floor to the front porch we used a platform from the chapel at school. The roof of the porch was made of an ordinary flat, the top of which was covered with black broadcloth. This

flat was suspended on one side by a set of lines; the other side rested on the columns of the porch. These columns were made of linoleum rollers.

The entire set when arranged presented a very good picture. If you need a porch set we recommend that you try our method.

HOW TO MAKE AN INEXPENSIVE PIECE OF STAGE FURNITURE—(A Chaise Lounge)

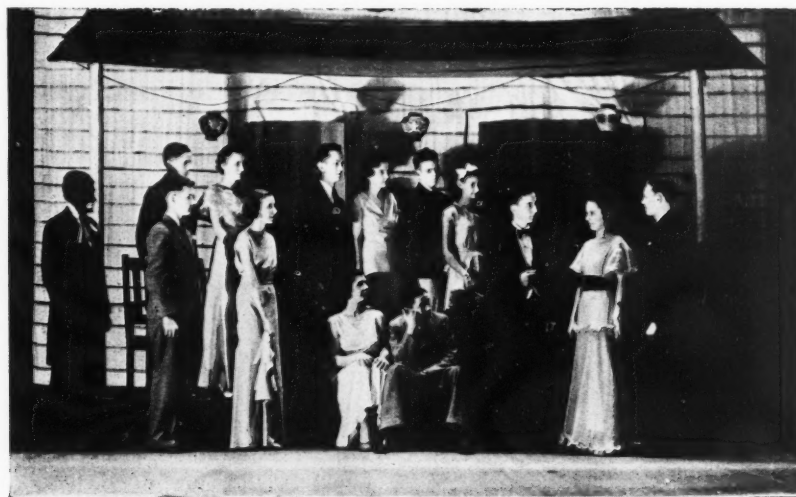
By Helen Swedberg

Director, Troupe No. 44, Iowa Falls High School,
Iowa Falls, Iowa.

Find an abandoned arm-chair in a junk heap or in somebody's attic. Build the chair out with a straight piece of old lumber. This lumber should be rounded at the end with a bracket saw from the manual training shop, and it should be long enough for the actors to sit upon it with grace and comfort—especially grace. Place a leg at the end of the board for support.

Buy an inexpensive piece of white tennis flannel, and dye it the desirable color. Place old rags with thumb tacks on the back of the chair and on the board for stuffing. Cover the entire chair and the additional lumber with the flannel stretched tight over the stuffing. Fasten this with copious thumb tacks. Gather or plait the remaining flannel, with tacks, all the way, or only on the audience side of the chair and board. This makes an attractive flounce. With a paint brush gently dipped in scene paint that happens to be on hand (preferably ochre or brown) shade the folds of the flounce, and cover the shiny thumb tacks.

The result, from the perspective of the audience, is a lovely, modern, and gay lounge. It serves as a delight to the director of the play be-



Cast for "SEVENTEEN",
A production of Mrs. Clem Krider at Grove High School,
(Troupe No. 198), Paris, Tenn.



"SHIRT SLEEVES"
A presentation of Troupe No. 44, Iowa Falls (Iowa) High School.
Miss Helen Swedberg, Director.

cause it is a unique, versatile, useful, and interesting piece of stage furniture.

I made one for my 1934 production of SHIRT SLEEVES. The entire cost was thirty-six cents. This particular one is pictured in the stage setting shown on this page (top).

SUGGESTED DRAMA PROGRAMS

By Jeane Ewing

Troupe No. 163, Harber High School
Ashtabula, Ohio

Vary your program in dramatics from year to year. It may not be possible to get away from the presentation of annual class plays if they are deep-rooted traditions of the school, but variety may be achieved by working out other special projects.

We have found it a good plan in our high school to work out one distinctly different feature in each year's dramatic program. Here are some of the things we have done and are planning for the future:

1. Participation in play tournaments with other high schools.
2. Exchange play programs with neighboring high schools.
3. Programs of one-act plays of varied types.
4. Plays by alumni Thespians.

5. Student directed plays.
6. Faculty plays.
7. Plays presented by students in drama classes from nearby colleges.
8. Double-cast plays.
9. One-act inter-class tournament.
10. Out-of-doors plays.
11. Original student plays.

If you work out one distinctly new feature each year, you will find that keener interest will be maintained in dramatics in your school and in your community. You will also find that you, as director, will be less apt to go stale on the job.

"GOOD ONE-ACT PLAYS"

By E. E. Swarthout

Director Troupe 31, Ilion High School, Ilion, N. Y.

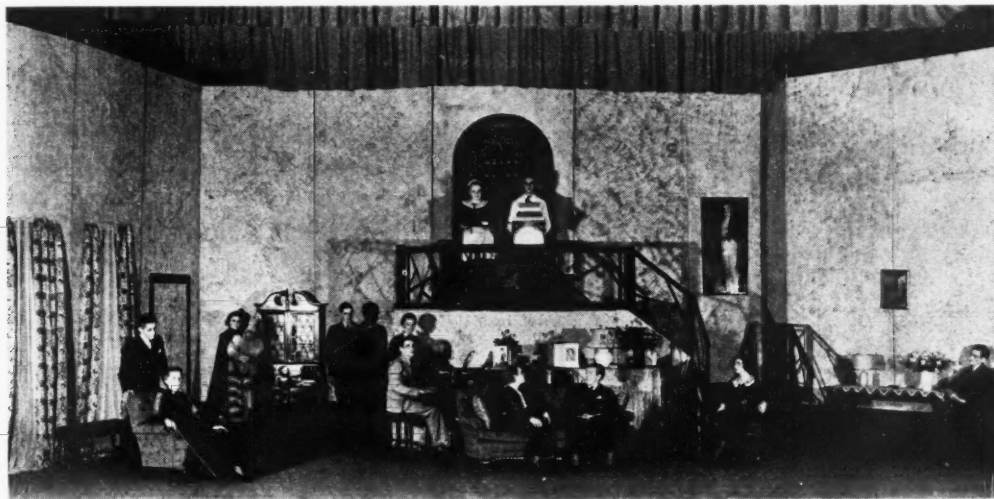
The list of good one-act plays published in the last Thespian Magazine should have been very helpful to many directors. Here is a list of other one-acts that have proved very successful when produced at Ilion High School during the past five years:

Comedy—

Neighbors.....	Zona Gale
Bridges.....	Clair Kummer
Outclassed.....	Carl Glick



Scene from "THE INNER CIRCLE"
A production of Ilion (N. Y.) High School, Troupe No. 31
Mr. E. E. Swarthout, Director.



Scene from "THE ROYAL FAMILY" as given by The Curtain and Mask Thespians of Troupe No. 200, Charleston High School, Charleston, W. Va.
Miss Dorothy E. Siedenburgh, Director.

The Choir Rehearsal.....	Clair Kummer
The Flattering Word.....	George Kelly
Idylings of the King.....	Erle Remington
All the Horrors of Home.....	William Morris
Playgoers.....	R. W. Pinero
Fingerbowls and Araminta.....	Harry Hamilton
Hero Worship.....	Frances Harges

Fantasy—

Bumbo, the Clown.....	
Gray Faces.....	Richard Madden
Maid of France.....	Harold Brighthouse
Why the Chimes Rang.....	E. McFadden
The Clock Shop.....	John Golden
Boy Who Discovered Easter.....	E. McFadden

Drama—

The Giant's Stair.....	W. D. Steele
Diadem of Snow.....	Elmer Rice
On Vengeance Height.....	Allan Davis
Old Lady Shows Her Medals.....	Barrie
Finger of God.....	Wilde
Glori Mundi.....	Patricia Brown

PUPIL DIRECTED ONE-ACT PLAYS

By Dorothy E. Siedenburgh

Director, Troupe No. 200, Charleston High School
Charleston, W. Va.

All speech teachers run a three-ring circus, and I am no exception, being responsible for four speech classes, the debate team, dramatic club, class plays, and Thespians. So this is the plan I have evolved to try to accomplish three things: do more plays, give more pupils a chance to work actively, and take some of the load off my own shoulders.

We have two dramatic clubs, in our school of 1800 pupils; one for sophomores only, and one for

the juniors and seniors. It is the latter of which I write. The former is in charge of an English teacher and does one-act plays for class assemblies and club presentation, exclusively.

I pick the play, trying for variety, simplicity of set, props, and costumes, and allowing a margin for experimentation. I also choose the pupil director, appointing only those pupils who have had a good deal of experience, are dependable, and possess enough leadership to insure their securing cooperation.

From then on it is up to the director. He conducts tryouts, appoints his production staff, schedules and carries on his rehearsals. Two weeks are allowed for rehearsals. Then the plays are given at a meeting of the dramatic club. We alternate a student directed play with a speaker of some sort in our bi-monthly meetings.

Plays chosen are short, and widely different. The six for this year were: "The Noble Lord", "On A Park Bench", "The Lost Elevator", "Teapot on the Rocks", "A Marriage Proposal", and "The Other Side of the Door".

I believe in pupil directed one-act plays. I shall continue the policy as long as I am responsible for dramatic activities. I think it does four things. It trains pupils in play directing. Secondly, it develops responsibility on the part not only of the director but production staff and cast as well. Third, it allows twice as many pupils to be in plays as could otherwise be and offers a training school for actors not sufficiently polished or experienced to appear in public productions. And fourth, it allows a group of experimental plays to be given, plays not likely to be "commercially successful" but which are artistically needed to balance the play diet.

I can see no "negative arguments" in the case.



"THE ROMANCERS" by Rostand.
Produced by Miss Barbara Wellington
B. M. C. Durfee High School, Troupe No. 254, Fall River, Mass.

A CURTAIN SET

By Barbara Wellington

Director Troupe 254, B. M. C. Durfee High School
Fall River, Massachusetts

For simple and usable equipment for any stage, we have found a set of drapes at the back and sides the most feasible. These were dark green in our old building, and tan in the new, with five openings. The back ones can be parted by pulling from one side.

The next most needed piece of permanent scenery we found to be a sky cyclorama. This sounds expensive and difficult, but ours cost only sixty dollars and was made for us in a few days to measure by Fowler, New York.

Folding doors open from our shadow auditorium stage into the huge gymnasium floor. We strung a taut wire, from one end of the gym to the other, high up. All we now do is to hook on our sky, which is kept folded in a box, and hang it from a step ladder at one side, using pulleys to send it across in a very few minutes.

In these three years our sky cyclorama has not torn, creased nor soiled, but has been used constantly for all out-of-door scenes. We could not have produced Gilbert and Sullivan without the exterior settings nor extra space for choruses.

Of course if only drapes and a curtain are used, with perhaps a few set pieces, the lighting should be interesting, "but that's another story".

TROUPE SUGGESTIONS

By Miss Augusta J. Kimpton

Director Troupe No. 28, Florence High School
Florence, Colorado

Here is a list of miscellaneous suggestions which might be useful to other troupers:

1. We have found an invaluable piece of lighting equipment in a flood light made from a dish pan, some heavy tin and a little electrical material. The work was contributed and the cost of the light was slightly less than two dollars. Directions for making such a light are too lengthy to give here, but they may be found in detail in "Lighting the Stage with Homemade Equipment", by J. S. Knapp which may be had for a very few cents from Walter H. Baker Co.

2. Our one set of flats is very old. When we prepared to give "Skidding" this spring they looked almost hopeless with their many coats of kalsamine and even breaks in the rotten old canvas in many places. We solved the problem very satisfactorily by papering the flats with a cheap, light colored, all-over-pattern paper, not covering the kalsamined door and window frames. This process took a day's work from three stage managers, and four dollars in money. The paper tightened up the sagging canvass, made the flats more stable and gave us what looked like a brand new set. The flats should be sized if paper is applied over kalsamine, and they should be placed flat on the floor or against the wall to dry after papering.

3. We use the rule that one absence or two tardies at play practice without acceptable excuse, automatically expels a student from the cast. This saves literally hours of valuable time and teaches dependability as well.

4. We always have our dress rehearsal at least three night before the night of production. There are many advantages to such a plan. We find that if we take very good care of borrowed furniture, props, and costumes, and return them immediately after the play, people will lend them to us for three or four days just as willingly as

for two days. If any props or costumes should be missing at the dress rehearsal, there is opportunity to secure them and still give the actors a chance to rehearse with them before the play. At least three full property rehearsals makes for a more polished production than one property and dress rehearsal. Under this plan the last rehearsal before the play is usually smoother and easier

managers, and prompter. When the players know this is to be the case, they work harder at rehearsals to learn entrances, cues, etc., since they know they must depend entirely upon themselves the night of the play. However, this is not a good plan for beginning who usually draw much of their confidence in a first performance from the fact that the director is near at hand.



"THE GIANTS' STAIR"
Winner of Maine State One-act Play Contest
Presented by Troupe No. 273, Garret Schenck, Jr. High School, East Millinocket, Maine
Mr. Daniel Turner, Director

than the usual dress rehearsal and this gives the actors more self confidence and poise for the actual performance than if the dress rehearsal is held just the night before.

5. Whenever we are producing a play in which the actors have had any previous experience worth mentioning the director sits in the audience and watches the play, leaving the performance entirely in the hands of the actors, stage

6. Every property and costume should be in place, every sound effect and lighting effect provided for, and the stage clean and orderly before the day of the play. This relieves the day of performance of fatigue, hustle and bustle, and nervous strain, for both director and workers, and leads to an evening of real enjoyment for those who produce the play as well as those who make up the audience.



STAGECRAFT CLASS STAGES •

By HOWARD GILPIN,
President Troupe No. 210, Topeka High School, Topeka, Kansas.

WHEN the curtain has rung down at the end of the last act of a successful play and a round of applause informs the cast that they played their parts well, the boys behind the scenes—the boys in the stage craft class—smile for they realize that they have been instrumental in staging a good performance. Their carefully planned arrangement of the sets and added effects is another achievement for them.

Three years ago when school was opened in the new million and a half dollar Topeka High School building, the spacious stage and well equipped property room demanded more attention than a few boys who were particularly interested in the staging of plays could give after school. Consequently the stage craft class was formed and offered as a regular credit course of one semester, meeting on school time. The progress made in one semester was only a teaser to the boys. Last year the course was changed to two semesters, with a prerequisite of a year of woodwork, art, or mechanical drawing and a class limited at twenty.

Every play presented some problem for the class. For instance, in the staging of "Captain Applejack" the interior of the ship's cabin, the backstage of which is shown in the accompanying illustration, necessitated unique handling to present a cannon rigging through an open window. "The Ghost Train" called for sound apparatus and lights for the train. In each case the problem was given to the boys by instructor John H. Hoehner to be solved individually and often twenty solutions were presented. From them, one or a com-

bination could be used most effectively. In "The Ghost Train" two records, one an approaching train and the other a train at top speed, were used instead of the apparatus built by the boys.

In addition to the staging of four plays, the class plans and builds the sets for the two big school parties during the year, the All-School party and the Junior-Senior Prom. Before the dance both of these gatherings have rather elaborate programs in the auditorium. Last year the All-School party program was in the form of a trip to Mars. This called for about two hundred

stars. Saturn hanging before the sky drop, with Earth, amid billowing (wallboard) clouds below furnished the background for the rocket wrecked entertainers. The Juniors presented their entertainment on the bottom of the ocean. For this, the stage craft class made two hundred fifty fish varying from eighteen inches to four feet. These were to swim about the treasure chest, sunken ship, octopus, and the rocks which were partially



Scene from the backstage at Topeka High School, Topeka, Kansas
Miss Gertrude Wheeler, Director

hidden in the deep sea vegetation.

Because of the "No borrow, no lend" rule, every set or property must be made or bought. Consequently, the property rooms are becoming well stocked and call for some sort of tabulation for convenience. Last spring the stage craft classes tagged each piece of furniture, every panel or any other property with a number and the name of the property. These numbers, together with the description and the location of the article were copied on cards and filed in an indexed system.

HOW - they were - STAGED



"ALL AT SEA"
Presented by Troupe No. 207 at Union High School, Mt. Vernon, Wash.
Directed by Miss Mary G. Thompson.

"ALL AT SEA"

The largest crowd that has witnessed a high school play in the last several years laughed itself into hysterics when "All At Sea" was presented in February by an All-School cast. The auditorium was packed to capacity, many standing throughout the three acts.

Our Thespian stage boys built the set, and the school purchased a new sky-drop, while the art work was designed and executed by two enthusiastic student helpers. The light plot was handed over to our Thespian electrician, and he worked out a very effective scheme with Borders, Foots, and Spots, so that at times during the play the audience was given the rolling effect of a ship at sea.

We staged a contest among the students for sale of tickets, which undoubtedly accounts for the capacity crowd. Our winner sold seventy-six, and was rewarded with a bottle of toilet water. Second and third place winners received pound boxes of candy.

Our advertising was carried out through the

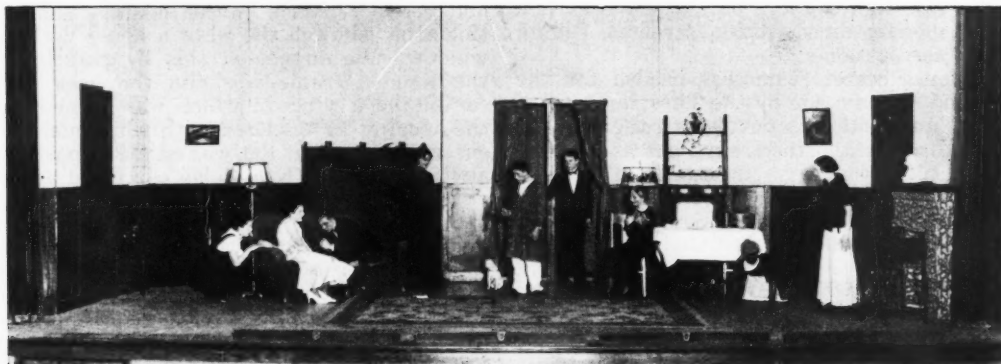
post card system, five hundred patrons appearing on our mailing list. This method has proved very satisfactory. Then the day before the reserved seat board was open at a local drug store, the students had a parade under motorcycle escort. The cars were decorated in the school colors and had posters on them that the Dramatics Class had made. The float consisted of a boat, decorated in green and white streamers, mounted on a truck. Within the boat sat our school yell-leader, dressed in a sailor's suit, and announcing the play through a megaphone.

To any group who plans to stage "All At Sea" we wish the same success as we experienced.

Mary G. Thompson, Director,
Thespian Troupe No. 207,
Mount Vernon, Wash.

"HOW VERY ENGLISH"

In a recent production of "How Very English", given by the Junior Class of Manistee High School, the lighting effects were to be changed from noon to sunset in one of the acts, but no rheostat was



"HOW VERY ENGLISH"
A presentation of Troupe No. 73, Manistee High School, Manistee, Mich.
Directed by Miss Kari Natalie Reed



"TIGER HOUSE"
Presented by Troupe No. 255, Cannelton (Ind.) High School.
Directed by George D. Weigel.

available in Manistee. What do you suppose the stage-mechanics did to show this effect? Here's how it was done:

At the beginning of the act, all floods and footlights were on; Amber, red and white in borders; Red, amber and white in foots. When the time came for the first dim, the fuse plug was turned off in the red borders. (The fuse plug was used to eliminate the switch "click"). When the second dim came the reds in the foots were extinguished, and so on until the stage was given a twilight effect by retaining ambers in foots, whites in borders.

Turning out the fuse plugs and getting twilight effects in this manner was satisfactorily done, and the play was a complete success.

This suggestion may be of some use to other schools where rheostats are not obtainable. It certainly eliminates switch noise.

Edward Jacobson, Troupe No. 73
Manistee High School,
Manistee, Michigan

"TIGER HOUSE"

"Tiger House," written by Robert St. Clair, proved to be a great success for troupe 255. The play is a mystery thriller with hairy arms clutching at throats, lights going out, green eyes and red lights showing in the dark, screams, sliding panels, and secret rooms.

A set for a secret room was needed for the third act and it was made by the Thespian troupe. Much work and time was devoted to the play by the troupe director and the troupe but as a result of this the play was very successful.

Etta Belle Gabbert, President
Troupe No. 255,
Cannelton, Indiana.

HOW WE STAGED "SWEETHEARTS"

The play "Sweethearts" takes place in a garden in England. Act I is in 1848. Act II is 1878. In Act I, the girl, Jane Northcott, and her lover, Henry Spreadbrow, who is to sail for India that night, plant a sapling. On his return thirty years later Spreadbrow finds the garden unchanged

except that this tree has grown into a large one.

As the manual training and art departments of the school had been discontinued we were faced with the problem of achieving a new effect with materials already at hand. We owned four tree wings from an old exterior scene. The back drop was missing. Besides the set wings we had three trees and two bushes made from wall board painted to resemble the trees in the wings and a garden wall painted to look like stone covered with vines. These were left from the staging of "As You Like It". In a store room we found a white lattice arbor and a fence. From a school room we borrowed a pedestal used to support a statue.

The back wall of the stage was already painted a pale blue. Before this we erected the garden wall. One tree and a bush reaching above the wall broke the flatness and suggest woods against the sky. The tree wings masked the stage at right and left. In front of them at the left was placed the white fence, on which morning glory vines were twined. Down stage at the left stood the pedestal ivy entwined supporting a plant.

At the right of the stage down stage was placed the white arbor, leading off stage to the conservatory. This was covered with purple and lavender wisteria on the downstage side, orange and yellow wisteria on the upstage side. Above this arbor showed the ell of a house with an open window. We suggested this by painting white* the wooden frame work on the back of a flat, containing a window, which was opened outward, the opening being closed with white non-transparent curtains. This flat was nailed in position at an angle down stage edge being concealed by the edge of one of the tree wings placed between the arbor and the "house". The upstage side was masked by a tall bush. Below the window was a terrace on which flowers were growing. This terrace we built of large cardboard boxes such as can be obtained at grocery stores. These were covered with a green floor covering and rows of potted ferns and geraniums were placed under the window. A wooden box was used at the place where

* If you try this be careful not to let the paint run down and stain through the canvas so that it will damage your scenery.

Miss Northcotte kneels to plant the tree. To make the planting possible a space was left between the wooden box and one of the cardboard ones. In this space was placed a large flower pot. The floor covering was arranged so that a seam came at the correct place for the digging. A real nursery tree was used for this scene.

In front of the bush that stood at the upstage corner of the house was a bed of bright red poppies for the gardener to pick. These were of wire and paper. They were made to stand erect by bending the stems and running them under the base of the bush behind which the wires were fastened with thumb tacks. The gardener's wheelbarrow stood in front of the tree near the gate. At the center of the stage a green rustic table and two chairs finished the setting, making a background against which the rose and white of the girl's costume and the white blue of the man's were very effective.

In Act II the scene should have been autumn to complement the age of the characters. How-

did, much to the dismay of her "hen-pecking" mother and ambitious sister.

In spite of the opposition at home, Baby managed to capture her "Prince Charming" thus spoiling her sister's carefully laid plans.

The scenes for this play are easily fixed, as all action takes place in the dining room and living room. Costuming was easy, because the play is up-to-date.

Baby's father had clever enough actions and lines, and he managed, with the aid of his wife, to keep the audience in laughter.

Marion Smith,
Secretary-Treasurer Troupe 195,
Fort Benton High School,
Fort Benton, Montana.

"TRASH"

Directors usually have numerous calls during the school year from clubs, church organizations, and various civic groups for a one-act play to be presented by students for special programs.



"BABY STEPS OUT"
Given by Fort Benton (Montana) High School, Thespian Troupe No. 195
Miss Alice McCallum, Director

ever this would have necessitated an entire change of trees and vines. As none of the lines of the play referred to the time of year, we decided to keep the stage the same except for the substitution of a full-grown tree where the sapling had been planted and the placing of a green garden bench under its shade in the place of the table and chairs of Act I. With the changes of costumes to lavender shades and the style of the later period and a change of make-up the effect was both realistic and attractive.

This is a charming play with **no royalty** which can be adapted to the small stage and little equipment and which gives the characters a chance to do some skillful portraying of changing emotions and ages.

Miss Helen Dunham, Director,
Troupe No. 215,
Stambaugh, Michigan.

"BABY STEPS OUT"

The name of this play leaves no doubt about the action, for that is truly what the little sister

We have found it a good idea to select and prepare for presentation early in the year at least one play suitable for such occasions. Several points must be considered in the selection of such a play.

1. It must usually be a non-royalty play.
2. It must be a play which can be presented effectively with very simple staging and costuming.
3. The theme should appeal to varied groups.
4. It should have entertainment value.
5. It should be worth doing.

The play "Trash" by Robert Thanhauser, is an admirable play of this sort. The action of the play takes place around a city park bench at midnight. It can be very effectively staged with only these articles: a trash can, a park bench, two baby spots with blue gelatines, and a small section of dark blue or black curtain to serve as a background. Since very little space is required for the action and since it can be so simply staged, the play can be presented on almost any type of platform or even in an ordinary room.



'MARRY THE BOSS' DAUGHTER'
Given by the Thespians of Troupe No. 110, New Hampton High School (Iowa)
Under the direction of Miss Margaret Wolff

The characters are a Kid, a Tramp, and a Cop. The costuming of the first two characters is very simple and a policeman can usually be found who will gladly help out with the Cop's costume.

"Trash" has an unusually strong theme which appeals to varied types of audiences. It portrays the saving of a youth from a life of crime by a tramp. It has a good moral but does not sound "preachy". The policeman furnishes the comedy element.

The play is well written, contains much subtle humor, and has some very dramatic situations. Each person in the cast has a chance to do some unusual work in characterization.

Jeane Ewing, Director,
Troupe No. 163,
Harbor High School,
Ashtabula, Ohio.



Cora Ann Noble

"VANITY"

A happy combination of unusual dramatic ability and a perfectly adapted vehicle for expression enabled Cora Anne Noble to qualify for praise by cleverly handling the title role in "Vanity".

The play, "Vanity", a comedy in three acts by Ernest Denny, concerns itself with Vanity Fayre, a popular actress who is such an egotist that she imagines that her little world can not carry on without her. She is bitterly disillusioned! How her life and affairs are thrown into chaos and then readjusted and stabilized through the efforts of her fiance is a fascinating and delightful entertainment.

The entire production is a simple one; the whole action takes place in the drawing room of Vanity's flat in London, entailing no change in scenery. The cast is relatively small—being

twelve in number, eliminating confusion and disturbance.

There is one prime requisite, however, on which the success of the play depends. The girl who plays Vanity must be one of notable dramatic ability and possessor of stage experience. She is required to play a double role, necessitating swift changes and faultless acting.

Danville High School was particularly fortunate in this respect in having Cora Anne Noble, who presented the difficult part in a truly professional manner.

Miss Mary Miller, Troupe No. 59,
Danville High School,
Danville, Illinois.

"MARRY THE BOSS' DAUGHTER"

If you are looking for a good new non-royalty play which is not really slapstick at all, a good one for beginners, here it is!

"Marry the Boss' Daughter" is a clever three-act comedy by Hope H. Moulton. There are six parts for girls and three for boys, but all boys' parts are long, whereas two of the girls' parts are quite short. There are two older women's parts and two older men's parts, all of which are fairly long.

There is but one easy interior set, and the play is just the right length for amateurs.

This fall when in search of a junior class play, I felt that "Marry the Boss' Daughter" was a real find.

(Miss) Margaret Wolff,
New Hampton High School,
New Hampton, Iowa.

WEST VIRGINIA THESPIAN ONE-ACT PLAY CONTEST

A group of eleven very excellent one-act plays were presented to four enthusiastic audiences when the West Virginia chapters of the National

Thespians met at Fairmont State Teachers College for the play contest, April 13th and 14th.

Four sessions were held, Friday afternoon and evening, and Saturday afternoon and evening, at each of which three plays were presented. Fairmont College opened the program Friday afternoon by giving "The Lost Silk Hat" to fill in the vacancy left by a school unable to attend.

Interest was centered quite largely on the general excellence of plays chosen for presentation. Each was highly interesting for a variety of reasons. Probably more plays of the folk drama variety were given than any other. Only one farce comedy, "Hot Lemonade" was offered, the others ranging in seriousness all the way from serious comedy, so to speak, as in "Moonshine" to grim tragedy.

In commenting on the plays in his most thorough and excellent criticism, Professor Case of the University of Pittsburgh, who acted as judge, commented on the general excellence of team play, sympathetic delineation of character, and creation of a real atmosphere. He based his decisions on casting, which included suitability of characters, appearance, voice, and type for the part played, and acting, both individual and group. His suggested improvements were for more care in diction, more restraint in conveying emotional feeling, and a more definite building toward one definite high spot or climax.

An honorable mention list of the fifteen best actors was picked, as well as an all-state cast of the six outstanding actors in the tournament. The all-state cast was: First place, Margaret Kearse, of Charleston High School; Second place, Hornor Queen of Roosevelt-Wilson High School, Clarksburg; third place, Clarence Greenleaf, of Charleston High School; fourth place, Philip Caplan, of Charleston High School; fifth place, Betty Cattrell, of Weir High School, and sixth place to Norma Lee Davis, of Beaver High School, Bluefield.

The decision regarding the plays awarded the first place and plaque to the play "Highness", produced by Charleston High School; second place and plaque to "Cloudburst", produced by Roosevelt-Wilson High School of Clarksburg, and third place and plaque to "Smokescreen", produced by Beaver High School, Bluefield. Honorable mention was awarded to "Mansions", produced by Weir High School, Weirton.

Dorothy E. Siedenbarg,
Troupe No. 200,
Charleston High School,
Charleston, W. Va.

"THE QUEEN'S HUSBAND"

Is it better to experiment along artistic lines or should one be content with the old and established forms? I shall relate to you what the two-hundred fiftieth troupe did to "The Queen's Husband" by Robert Emmet Sherwood.

First of all the book informs us that the action occurs in a mythical and anonymous kingdom. Somehow, that word, mythical, set our minds to wandering. Almost any foreign element might be introduced. The only necessary requirement we could detect was that it must be regal and elaborate in effect.

I should like to recommend stage flats made from three-ply wood, mounted on wooden frames. These have proved very satisfactory from every standpoint: they present a substantial appearance on the stage; they are light and easily handled; and they seem to be able to stand the wear and tear of high school stage crews. Another advantage worthy of consideration is that windows and doors may be cut for one play and replaced for another so that the impressions in the wood are scarcely noticeable.

Returning to our so-called creative efforts: we cut rather odd-shaped doors, as you will observe from the accompanying picture, (see page 36), a kind of mixture of Turkish, Victorian, and wild



The Hypnotism Scene in "THE BLACK FLAMINGO", as presented by the Senior High School in Port Arthur, Texas, Troupe No. 79
Herbert V. Hake, Director



"THE QUEEN'S HUSBAND"
Staged by Troupe No. 250, Central Valley High School, Greenacres, Wash.
Miss Lotta June Miller, Director

fancy. Remember, that it is a mythical kingdom, one where all the architects might be descendants of Vacheal Lindsay. Around these doors we worked out a design with lines harmonious to the shape of the doors. These were sketched in pencil while the flats were still lying on the floor, coated with glue, and dusted with silver tinsel (large size). At the apex of each door was a mythical crest, a product of the same process.

The flats were then set in position, a red flood light focused on each door, and our breath went flying out the window. It was lovely.

The question of draperies next presented itself. They must be mythical draperies, and what could be more mythical than celophane. The clear celophane seemed to set off the silver of our design and catch the glint of red from the lights most effectively. We pleated it with our fingers and fastened both ends with thumb tacks on the off-

stage side of the doors. The celophane was only visible to the audience in the curves of the doorways. It blended beautifully with the apple green of the walls.

Another problem came sneaking in—what were we going to do with those two bare spaces on either side of the large center arch? Mythical pictures just couldn't be found. We finally secured hangings from a department store, that happened to be a dreadful dull blue, brocaded in gold. The colors rather frightened me at first, but under the proper lights they looked as if they truly belonged there.

They were hung on old curtain rods that had long lost their self-respect and had degenerated to a junk heap. To improve their economic status we clothed them with cardboard tips, covered with tinsel. They looked like the "real thing".



"THE MOUSE TRAP"
Produced under the direction of Miss Virginia Pearson
at Red Bluff Union High School (Troupe No. 145)
Red Bluff, Calif.



"DIGGING UP THE DIRT"
A presentation of Wardner-Kellogg High School, Kellogg, Idaho, Troupe No. 252
Miss Isabella Lindsay, Director

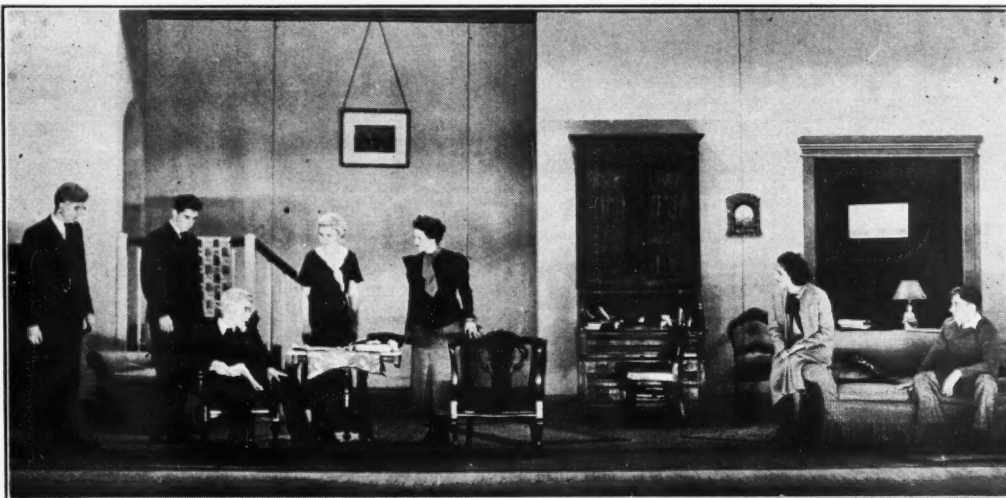
Under each hanging we placed a large basket of flowers which were accentuated by ordinary Christmas lights. The effect was not over-done, but rather it seemed to give a final mythical touch.

But when it came to mythical furniture, we were just about in need of some real Mount Olympus support, a Goddess Athena or something. Furniture companies have little idiosyncrasies which sometimes make it hard for one to inveigle them into loaning suitable pieces. At last we succeeded in securing some very handsome walnut pieces, upholstered in a salmon pink, which contrasted beautifully to our green walls and silver trimmings. The fact that it was pink detracted from its intended practicality and helped the great cause of mythology.

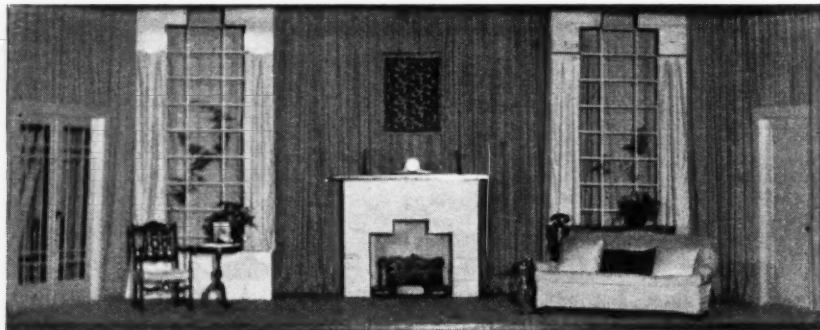
I know you are wondering about the revolution in the second act. We experimented with everything from toy cannons (which nearly set the school on fire) to those annoying little rat-ta-tat

"thigamagigs" you used to whirl on a stick during your less restrained years. We finally found that a large piece of sheet metal, hung from a pole, and gently thumped by a stick, made a rather convincing war. A general confusion was furnished by a snare drum, a cap pistol, and a revolver. The naval guns were produced by a base drum. To give a little local color we had a light flash through the window in the balcony. The audience seemed reasonably startled although no one ran home and crawled under the bed.

You will also notice from your manuscript that only two ladies-in-waiting are necessary. We found that six really improved our show and created many lovely pictures, either arranged on the stairs, up stage, or grouped about various pieces of furniture. We made tierras from cardboard and covered them with tinsel. The fans were likewise decorated. They wore pastel shades of organdie which made them most attractive even though their parts were small.



"SKIDDING"
Staged by Eugene R. Woods at Webster Groves High School,
Webster Groves, Mo. (Troupe No. 191)



Set designed for "THE WHOLE TOWN'S TALKING"
By Troupe No. 85, Mission (Texas) Senior High School.
Mr. Arthur Hayes, Director

There is just one other point, which is just too good to keep. It seemed that our king had an extremely bad cold on the night of the show; in fact it was quite possible that he might have serious difficulty. (It is always such a comforting thought.) The play progressed smoothly until the third act when the poor boy took a severe coughing spell. It looked as if all our valiant efforts to produce a finished play were going to die an inglorious death. Just then our little butler, Jack Hand, appeared at the door and said, "Your majesty, a drink of water?" He promptly carried a tray bearing a glass and pitcher of water to his

desk. The king quickly revived, and the show was saved by Jack's presence of mind. Afterwards I heard a group commenting, "How did Miss Miller ever get the king to cough so naturally?" It is consoling to realize how gullible an audience is.

Again, I ask my question, is it educative to deviate from the established forms and attempt to create an image in the mind? Try it first, and then answer the question.

Lotta June Miller,
Director of Troupe No. 250,
Greenacres, Washington.



Scenes from "THE COPPERHEAD"
Staged by Miss E. Louise Falkin at Pekin Community High School, Pekin, Ill.
Troupe No. 146

REDUCED ROYALTY PLAYS

SEVERAL additions have been made to our list of reduced royalty plays of last year. These plays are available to members of The National Thespians only, and application for reductions must be made on the authorized form issued from the central office. Application blanks for Reduced Royalty Plays are furnished upon request by the National Secretary-Treasurer of The National Thespians.

The central office was unable to secure reduced royalty rates on certain plays suggested by the troupes. The publishers have expressed their willingness, however, to consider the handicaps of the various individual producers and to make reductions if the authors will consent. It is highly advisable, therefore, that our troupe directors begin royalty negotiations early enough to permit some sort of satisfactory agreement in time for production.

Directors are urged to keep in mind that reductions are available only on the plays mentioned below. Royalty agreements for plays not on this list must be made directly with the publishers.

The new Samuel French catalog for 1934-35 announces considerable reductions in royalty on a number of popular plays which were listed at \$50.00 per performance last season. Among these plays which are now listed at \$25.00 per performance are "Captain Applejack", "The Family Upstairs", "This Thing Called Love", "The Cat and the Canary", "The Patsy", "The Easy Mark", "Houseparty", "Pomeroy's Past", "The Youngest" and "Lillies of the Field". Likewise certain plays like "Hunky Dory", "House Afire", "The Cave Girl", "Baby Mine", "East Is West" and "Johnny Get Your Gun", are now listed in the new catalog at \$15.00 regular royalty.

The list of plays which have been given to

the National Thespian members at a special rate by Samuel French, 25 West 45th Street, New York for the season of 1934-35 are as follows:

	Catalog fee	Our special rate
Agatha's Aunt	\$25.00	\$15.00
Who's Boss	25.00	15.00
Blow Your Own Horn.....	25.00	15.00
In Walked Jimmy	25.00	15.00
The Love Expert	25.00	15.00
The Detour	25.00	15.00
Not So Fast	25.00	15.00
The Sap	25.00	15.00

—0—

Longmans, Green and Company, 114 Fifth Ave., New York City, have granted the National Thespians special royalty reductions on each of the popular plays listed below. DIRECTORS ARE REQUESTED TO TAKE SPECIAL NOTE THAT PRICES VARY IN MOST INSTANCES ACCORDING AS TO WHETHER OR NOT A DIRECTOR'S MANUSCRIPT IS USED.

Play	Reduced Without Director's Manuscript	Royalties With Director's Manuscript	Usual Royalty Charged Non-memb's
The Busybody	\$15.00	\$20.00	\$25.00
The Tightwad	15.00	20.00	25.00
The Call of the Banshee	15.00	20.00	25.00
Second Childhood	15.00	20.00	25.00
A Lucky Break	15.00	20.00	25.00
Her Friend the King.....	15.00	20.00	25.00
The New Poor.....	15.00	20.00	25.00
The Millionaire	15.00	20.00	25.00
Loose Ankles	15.00	20.00	25.00
The Boomer	10.00	10.00	15.00
The Inner Circle	10.00	10.00	15.00
My Irish Cinderella.....	5.00	—	10.00

The plays listed are all comparatively easy to stage, and they are especially adapted for high school production.

Row, Peterson & Company, 1911 Ridge Avenue, Evanston, Illinois; 131 E. 23rd Street, New York City; and 149 New Montgomery Street, San Francisco offers a number of recent Broadway successes at a flat rate royalty, and many Gateway Tested Plays on percentage royalty. The royalty has been reduced on about half the plays of the list this year. Percentage royalty is figured as 15% of the total receipts from a production, with a maximum of \$15.00 on some plays, and a maximum of \$25.00 on others. This is an entirely equitable arrangement that is being approved by thousands of schools all over the United States.

National Thespians may secure a 50% reduction on the second performance of a Row-Peterson play if the request is made through an authorized representative of the school.

Plays preceded by an asterisk are new publications.

Full-Length Plays

*The Guest Room
*The Wooden Slipper
*Gun-Shy
*American, Very Early

Royalty, \$25.00

*That's The Ticket
*Meet The Millionaire
*The Bunco Man

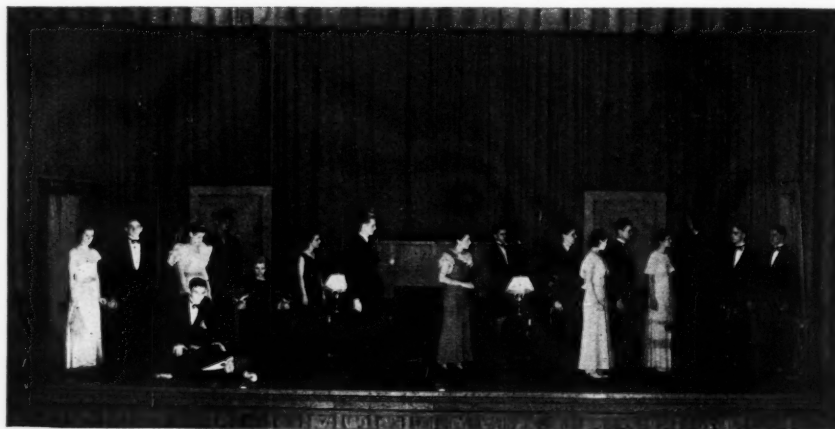
*Boston Blues
*Balmy Daze
*Addie Sails Away
*The Rafferty Racket
Shirt Sleeves,

(First place winner in Players Magazine survey for the last two successive years.)

Heart Trouble
The Heathers At Home
The Volunteer Wife
As The Clock Strikes
A Paragraph for Lunch
A Character Intrudes
Big Time
The King Rides By
Listen, World!
The McMurray Chin
Man or Mouse
Once In A Lifetime
Out of the Fog
Regatta
The Whippersnappers
The Whoofenpoof
The Worm

No royalty for first performance

Percentage royalty



Setting and Cast for "THE 13TH CHAIR"
Produced at Pana Township High School, Pana, Ill. (Troupe No. 219)
Miss Isabel Cassell, Director

AMONG OUR BEST THESPIANS

EDITOR'S NOTE: Thespians whose names appear under this department have been awarded special recognition for their excellent work done in dramatics among the

troupes of which they are members. In almost all cases these Thespians were selected as the most valuable and outstanding Thespians in their troupes.

NORMAN BARTLING

Troupe No. 1, Natrona County High School
Casper, Wyoming



Each year some student in Natrona County High School has towered above the others in his native ability, devotion to the acting art, hard work, willingness to be coached and versatility in the Dramatic Art. This year the honor falls to Norman Bartling, president of Troupe 1. For his dramatic ability he was elected to the 1934 Hall of Fame in this high school. His varied roles include Desmond Duncan in "The Haunted House"; Sprules

in "Tons of Money"; William Gower in "God Winks"; Smoke in "Smokescreen"; Ambrose Applejack in "Captain Applejack" and Tony Cavendish in "The Royal Family".

It is with a great deal of pride in a splendid actor and an excellent young man that we recommend Norman for the honor of Best Thespian of Troupe 1.

* * *

MISS GLEN BRENEMAN

Troupe No. 9, Anaconda High School
Anaconda, Montana

The most outstanding member of Troupe No. 9 is Glen Breneman. Her acting in "The Boor", "The Man Who Married A Dumb Wife", "Farewell Cruel World", "Wienies On Wednesday", "On the Lot", and "Skidding" has been consistently good. Besides acting she has directed and proved loyal and cooperative in every way.

* * *

MISS JUNE ROSE GALBRAITH

Troupe No. 12 Sac City High School
Sac City, Iowa

June Rose Galbraith was chosen as the outstanding Thespian of Troupe No. 12. She has been active in declamatory work, having succeeded to go to the first round of the state contest. However, due to illness, she was unable to participate. She had an important part in the junior class play, "Nothing But the Truth". She had a part in the play which was given over the radio, and also the only female part in the contest play, "Ile".

June Rose has been president of the Thespian Troupe No. 12 for the year 1933-34. She is an able actress and certainly deserved the name of Best Thespian.

BILL MOTT

Troupe No. 28, Florence High School
Florence, Colorado



Bill Mott is a "Best Thespian" by virtue of unusual versatility in character portrayal, absolute dependability, and unbounded enthusiasm. He has interpreted a wide variety of characters but was outstanding as the butler in "The Purple Dream", and as Judge Hardy in "Skidding". He served, this year, as the first president of Troupe 28, represented the school in the oratorical meet, and was president of both the Senior Class and the student body.

* * *

BENJAMIN KEITH

Troupe No. 30, Clendenin High School
Clendenin, W. Va.

The president of the Thespians for the past year was also the most willing and capable worker. Ben Keith was a good president and a good actor; also he could be called upon to do any sort of work connected with the production of a show and it would be done. Well done! He has appeared in "Kick In", "Green Stockings", "Her Temporary Husband", "Moonshine", "Speaking to Father", "Thespian Revue of 1933", was assistant director of "Spooks" and directed "The Weak Spot".

Troupe No. 30 has been fortunate to have a man of Ben's caliber in its ranks and is happy to award this honor to him.

* * *

DUANE GORMAN

Troupe No. 34, Fairview High School
Fairview, West Virginia



Besides having had leads and outstanding roles in plays and operettas during his four years in school, Duane has been most cooperative and helpful in all Thespian activities. His best work was done in "Sun Up", "Little Women", "Smilin' Through", "The Valiant", "On the Stairs", "Ninth Guest", "Daddy Long-Legs", "Oh Professor", and "Cat and the Canary".

MISS MARGARET E. GORDON

Troupe No. 44, Iowa Falls High School

Iowa Falls, Iowa



Miss Margaret Gordon has done outstanding work in play acting. She played leading roles in "Columbine Madonna", "Bargains in Cathay", and "Between the Acts". She played the title role in "The Patsy" with merit and appealing charm. She was secretary of the local troupe in 1933-1934, valedictorian of the graduating class of 1934, and a leader in all extra-curricular and social school activities. She won the 1934-1935 Ellsworth Junior College scholarship for being an unusual student in scholarship, leadership, service, and character.

* * *

MISS LARETA SHARP

Troupe No. 47, Newton Senior High School

Newton, Kansas

With a most commendable performance as Jennifer in Channing Pollock's latest triumph, "The House Beautiful", LaReta Sharp has completed an enviable record as a Thespian, having tried out for, and successfully "made" every play for which she was eligible during her last two years in school. In each of these five major school productions, she has accepted with the genuine Thespian spirit her assignment, has worked faithfully, cheerfully, and conscientiously, has always given her best, until she has been looked upon by her fellow players as a "real trouper".



* * *

WILLIAM TAYLOR

Troupe No. 50, Roosevelt High School

Wyandotte, Michigan

William Taylor was selected ideal Thespian of Troupe No. 50 for his contribution to the society, his participation in school plays, and for his assistance on the technical staff.

Because of his part in "Listen World" Bill won his membership into Thespians in his Junior year. The following year he took the lead in the Senior play, "Junior Sees It Through", an important part in the one-act play, "Hugo In A Hurry", and a character portrayal in the 1934 Thespian play, "The Black Flamingo".

Besides being active in dramatics Bill has taken parts in other school activities and won the highest scholastic standing in his class and graduation after only seven semesters.

His cooperation, earnestness and amiability have made Bill a favorite both in the society and in the high school.

MISS JEANNETTE WIENER

Troupe No. 53, Washington Gardner High School

Albion, Michigan

Miss Wiener has been rightly chosen as "Our Best Thespian". She has always been cast in difficult character roles and has played them remarkably well. Besides her acting ability she deserves much credit as a director. This year Jeannette has very ably directed several one-act plays in addition to being in two three-act plays and two one-act plays. Jeannette has always been very helpful and cooperative in our group and has earned her title.

* * *

MISS NORMA LEE DAVIS

Troupe No. 55, Beaver High School

Bluefield, West Virginia

Beaver troupe voted unanimously for Norma Lee Davis as its best Thespian. She has taken leading roles in "Peg 'O My Heart", "Fixins", and "Smokescreen". As "Kate Luce" in the latter play she won a place on the all-State cast of West Virginia and also helped her troupe to win third place in the State Tournament at Fairmont. Charming in manner, lovely in appearance, and artistic in every motion, Norma Lee has captured the hearts of all play lovers in Beaver, as well as in Bluefield.

* * *

PHILIP YEAGER

Troupe No. 59, Danville High School

Danville, Illinois

Philip Yeager, a young Thespian devotee of Danville, Illinois, High School, is graduating with an unusual record in dramatics: in each of the four years of his high school career he played the leading male role in the school play.

His freshman year, he cleverly portrayed the mischievous and carefree character of the typical "kid" brother, Andy Handy, in "Skidding".

The following year, as Richard Winslow in "The Youngest", he successfully played the title role as the down-trodden youngest of a large family.

In "The Goose Hangs High", presented in his junior year, he rollicked through the play, convulsing his audience with the antics of a college twin, Bradly Ingals.

"Vanity" offered him an entirely different part to portray—that of Jefferson Brown, the self-assured and omnipotent business-man-of-the-world. Although unlike any he had heretofore played, Phil presented the character with extraordinary skill and finesse. It would be difficult to find an amateur actor with more ability or understanding of the art.



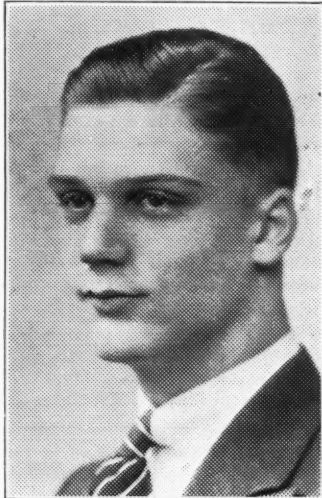
BOB DERENGOSKI

Troupe No. 73, Manistee, High School
Manistee, Michigan

To Bob Derengoski goes the honor of being selected as "Our Best Thespian" this year.

Bob is a senior. He has been a member of our student Council, plays in the Band, and was advertising Manager of the Manichigan, our High School Annual.

He has played major roles in "Gretna Green", "Double Dummy", and "Seventeen". He acts with charm and portrays youth or old age with equal ease.



* * *

MISS ANN FERGUSON

Troupe No. 200, Charleston High School
Charleston, West Virginia

To Ann Ferguson has gone the coveted honor of election as Best Thespian of Troupe No. 200. It is an honor honestly won and completely deserved. Ann has been active in the Curtain and Mask Dramatic Club for two years, playing leads in such widely different plays as "Cock Robin", "Captain Applejack", "The Royal Family", and "Holiday". She has played in and worked on a number of one-act plays, having been in the state play contest two successive years and playing, with equal grace and enthusiasm, the lead in the 1933 production, "The Curtain" and a supporting role in the 1934 one, "Highness". In 1933 she was a member of the all-state cast and in 1934 she was on the honorable mention list.

As Fanny Cavendish in "The Royal Family" she engraved her memory indelibly in the dramatic hall of fame of Charleston High School and in everything she has done she has engraved it just as indelibly in the hearts of her fellow Thespians.

* * *

WILLARD YARBROUGH

Troupe No. 82, Etowah High School
Etowah, Tennessee

Willard Yarbrough, member of the class of '34 of Etowah High School, and president of Troupe 82, has proved worthy of all honors during his two years as a National Thespian. Major roles in such plays as "The Charm School" and "The Patsy" have demonstrated his dramatic ability. In addition, he has been a leader in all school activities. Troupe No. 82 regrets its loss at his graduation.

**EDGAR RODBERG**

Troupe No. 85, Mission Senior High School
Mission, Texas

Edgar Rodberg of Troupe 85 well deserves the title of the Best Thespian in our troupe because of his unusual interest and active-ness in dramatics. No other member has been so willing or so responsive to his Thespian responsibilities as has Edgar.

Not only is he an actor, he is a constructor of scenery, an electrician, and general "flunky" behind the stage. Other members of the club have been better actors, but none have excelled him in his willingness to do the unpleasant things behind stage, and to show a spirit of cooperation with the director and members of the club.

Edgars' best role was that of Mr. Simmons in "The Whole Town's Talking".

* * *

RICHARD KUNKEL

Troupe No. 91, Isaac C. Elston High School
Michigan City, Indiana

Richard Kunkel was chosen "Best Thespian" of Troupe 91, at Michigan City, Indiana. Richard came into the troupe after being in "The Three Graces" and "Captain Applejack" during his junior year. He also had parts in two operettas—"Tulip Time" and "The Gypsy Raven", and in "The Three Friends".

* * *

PAUL MICHAUX

Troupe No. 96, South Charleston High School
South Charleston, W. Va.

Troupe 96 elected Paul Michaux to represent it as the Best Thespian. Paul has played in two productions each year since entering senior high school. It will be difficult to cast a play without Paul for the middle-aged father or one of the character parts. He is the kind of actor one can trust to bring a scene to life, and fill any gaps if something has gone wrong. He has appeared as Mr. Simmons in "The Whole Town's Talking", "Pa" Beñce in "Kempy", Dr. Markowitch in "The Call of the Banshee", and has taken leading roles in "Blind Dates" and "The Yellow Shadow".

* * *

MISS BARBARA DEDICKE

Troupe No. 97, Herkimer High School
Herkimer, New York

Because of the pains-taking effort and great success in minor parts, and consequently greater success in leads, we name Barbara Dedicke—"Our Best Thespian".

Barbara starred in "A Cup of Tea", "Murder! Murder! Murder!", "Listen World!", "Regatta" and "The Black Flamingo".

She won Prize Speaking and directed "Are Men Superior?"



MISS SALLY WHELAN

Troupe No. 114, Mount Vernon High School
Mount Vernon, New York



Sally Whelan, our Best Thespian, is a girl of whom any Thespian troupe may be proud. Her willing cooperation, her talented interpretations, and genuine enthusiasm, have gained for her the title of "Outstanding Thespian". She was an immediate success as Mrs. McSpadden in "The Count and The Co-Ed", a musical production. Her excellent work as Ada Bosterick in "Saved" and Mrs. Hargrave in "Billy" won her admission to the National Thespians. Her interpretation of Mrs. Malloughby Wells in "The Bug Man", that of Kate in "Once There Was a Princess", not only has proved her versatility and charm as an actress, but has won laurels from her audiences and friends, and praise from the dramatic critics of the local newspapers. Her thoughts, however, did not fully concern the actual acting, for her knowledge of make-up, and her chairmanship of the Costume Committee for "The Black Flamingo", a difficult job, have made her an invaluable asset to our organization.

No member of Troupe 114 will be more greatly missed when the new season begins in September. Our loss is the gain of Barnard College, however. We are expecting great things in the future of Sally Whelan.

* * *

GIBBON COPLEY

Troupe No. 189, Magnolia District High School
Matewan, West Virginia

To Gibbon Copley goes the title of the Best Thespian in Troupe 189. As a comedian he can probably be equaled only in the professional theatrical group. He did superior acting as a bashful boy in "The Neighbors", as a windy newspaper man in "Digging Up The Dirt", and as a negro porter in "Crocody Island".

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WILLIAM MORRIS

Troupe No. 76, Lewiston High School
Lewiston, Idaho



Because of his enthusiastic devotion for drama and for his versatility in character portrayal, William Morris was chosen as the outstanding Thespian from Troupe 76 this year.

His first role in high school was that of Montgomery Hawkes, the lawyer in "Peg O' My Heart". This was followed by Beau Nash in "The Beau of Bath". From that portrayal of an eighteenth century leader of fashion he played the role of Madam Castinelli, the opera singer, in "Wienies on Wednesday". In the latter case he substituted for another player giving a hilarious performance after a very short notice. Besides being president of the Dramatics Club in his last year in high school and playing the poet, Tom Lefferts, in "Come Out Of The Kitchen", the Senior play in his junior year, this Thespian won the state contest in Idaho with his humorous reading entitled "My N. B. C.'s" by Jerome Cadmen.

STUART LANE

(First Semester)

Troupe No. 122, Newport News High School
Newport News, Virginia



Stuart Lane has been interested in Drama only this year, but has done outstanding work in practically every phase of our activities. He has been an especially efficient member of the stage crew, and has assisted in constructing quite a bit of scenery. He was to a large extent responsible for the building of the splendid sedan chair used in our production of "Romancers". The second semester he became interested in acting, and took the star part in "Romance Is A Racket" used as a curtain raiser for the spring play, and later used as our entry in the play tournament at the college of William & Mary. We won the tournament, and a great part of our success was due to Stuart's splendid interpretation of the star role. Stuart is especially gifted as a comedian, and is carrying the comedy role in the musical comedy, "A Royal Dilemma". He will also appear in his senior play "I'll Be All Right On the Night" in a comedy role. Stuart's reliability, energy, and great ability has made him invaluable to the department.

BERTUS MATTHEWS

(Second Semester)



Bertus Matthews has been stage manager for all productions given in this school for the last one and one-half years. He is extremely efficient in constructing and erecting the sets, can assist in supervising the lighting, and is unusually efficient in "running the show". He has assumed a great deal of responsibility and is always thoroughly reliable and efficient, but not only has he handled all shows given by the drama department, he has given his services freely to all other departments of the school in producing their programs, and has also been helpful in community affairs produced in our school. The department will greatly miss his leadership and we shall have a hard time finding as good a stage manager for next season.

* * *

MISS PAULA JANE CHATTIN

Troupe No. 128, Pontiac Township High School
Pontiac, Illinois

Paula Jane Chattin has displayed a remarkable ability to portray various types of roles with unusual success. She starred in "Vanity", "Once There Was A Princess", "The Christmas Party" and "Crossed Wives".

Paula has received this honor, not only because of her superior acting, but also because of her industriousness in managing the Thespian activities.

MISS LA VERNE AMBROSE

Troupe No. 230, Pennsylvania Avenue High School
Cumberland, Maryland



Charming, petite La Verne Ambrose was named the best Thespian from Troupe No. 230.

Great sincerity and earnest endeavor have marked her each performance. "The Patsy" will remain in the hearts of the audience because of the whimsical sweetness and devilish mischievousness that this talented actress put into the character.

* * *

R. GEE BURCH

Troupe No. 198, Grove High School
Paris, Tennessee

Because honor should go to whom honor is due, and because the Best Thespian should be the one of us who most nearly fits into the scheme of all dramatic activities, we have chosen R. Gee Burch as our most representative, our Best Thespian. He has proved his ability for acting by his creditable performances in a number of one and three-act plays; the most outstanding part he has taken was that of the lead "Willie Baxter" in "Seventeen". He is this year's winner of the annual Inter-Class Contest in our high school, an expression student, a member of the National Honor Society, and president next year of our Thespian troupe. He has coached and helped to advertise plays, had experience in make-up, and at all times has taken willingly any task assigned to him. As a Thespian he has done his part faithfully and well; "therein all honor lies".

* * *

MISS FRANCES TURNER

Troupe No. 149, Paragould High School
Paragould, Arkansas



Superior ability in the portrayal of difficult roles was the deciding factor in the selection of Frances Turner as the outstanding Thespian of Troupe 149, Paragould, Arkansas. As a ninth grader she won first place in the local recitation contest.

She received her diploma from the Expression Department of the Paragould schools May 25, 1934. Her goal is to become a director.

OTTO "TOD" KOCH

Troupe No. 146, Pekin Community High School
Pekin, Illinois



For two consecutive years Otto "Tod" Koch has been chosen best Thespian by a large majority vote of the entire student body of Pekin Community High School. Tod has played leading roles in "The Royal Family", "The Nut Farm", and "The Lion and the Mouse" and this spring climaxed his stage career in Pekin High School by a most excellent portrayal of the character of Milt Shanks in "The Copperhead", the senior class play.

Tod has been president of Troupe 146 the past two years and now ending the greatest dramatic career ever known for a student of his high school, he has had the honor of being chosen as the youth, representing the class of '34 in the commencement pageant, the only senior part in the pageant. Truly Tod will be remembered as Pekin High School's Best Thespian.

* * *

MISS MARGERY DOERR

Troupe No. 165, Eveleth Senior High School
Eveleth, Minnesota

Margery well deserves the title of Best Thespian from Troupe No. 165. Besides her participation in the following one-acts: "God Winks", "Babbit's Boy", "Our Aunt From California", "Black Magic", and "It Pays to Be a Poggle", she has assisted on the technical staff of various other productions. During the past year she has been both troupe secretary and treasurer, and has performed willingly any task assigned to her.

Troupe No. 165 is proud to be represented by Miss Doerr because of her splendid contributions to the organization.

* * *

THOMAS CROXTON

Troupe No. 172, Arkadelphia High School
Arkadelphia, Arkansas

The outstanding Thespian of Troupe 172 is Thomas Croxton. Thomas has been president of the Jack and Jill Players for the past two years. He played leads in both "The Sponge" and "Juliet and Romeo", the plays which won the cup in the High School division of the Arkansas Little Theatre Tournament. In the former he won first place as best actor, and in the second he won second place.

Thomas played "Mr. Hardcastle, in "She Stoops to Conquer"; Theodore, in "Shirt Sleeves"; Florian Slaphey, in "Come Seven"; Don Esteban, in "In Old Casadonia"; Bishop Carton, in "Honor Bright"; and various roles in many one-act plays.

Besides being an excellent actor Thomas is very capable in stage setting, stage construction, and character make-up.

Thomas plans to continue his work at Louisiana State University.



FRED MAURER

Troupe No. 177, Orlando Senior High School
Orlando, Florida



Fred Maurer received the unanimous vote of the students for the best Thespian troupier of the year. An interesting record in dramatics was made during his Senior year. Clever interpretations of roles in "Watch Your Step", "Copy", and "The Nut Farm", won favorable comment in local theatrical circles. He was elected treasurer of the National Thespian unit here and proved to be a conscientious and earnest worker.

* * *

ERVEN KOSKELA

Troupe No. 163, Harbor High School
Ashtabula, Ohio

Erven Koskela was voted the Best Thespian of Troupe No. 163. He has played roles effectively in a large number of high school plays and has always shown a fine spirit of cooperation with associates and directors.

The plays in which he has acted are "The Moving Finger", "The Kelly Kid", "Lijah", "In the Zone", "Trash", "Paris Green", "Ile", "Digging Up the Dirt", and "J. Caesar". He was student director of "Paris Green" and "Who's a Coward?" He played the part of Macbeth in the burlesque opera "What Happened to Macbeth" and the part of Allan-a-Dale in the operetta "Robinhood, Inc." He appeared in the choruses of the operettas "Tulip Time" and "Midwinter Night's Dream".

Erven has been a Thespian for two years and for the past three years has been an active member of "Ye Merrie Players", dramatic club of Harbor High School.



* * *

DOROTHY BLOOMBURG

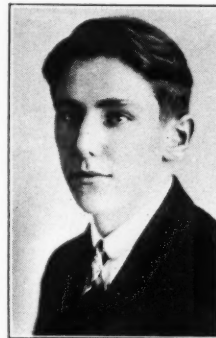
Troupe No. 193, Simsbury High School
Simsbury, Conn.



Dorothy Bloomburg was selected as the Best Thespian by her associates. She has been active in dramatics for the past four years, and has served as president of The National Thespians in this school for the past year. In addition to her acting ability she has contributed credible manuscripts of one-act plays which she has written and directed.

CLARK LANGWORTHY

Troupe No. 191, Webster Groves High School
Webster Groves, Missouri



Mr. Langworthy has a double claim to the honor of being voted "most valuable Thespian" in Troupe 191—as actor and as business manager for the dramatic department. In either capacity his work has been outstanding.

He played a wide range of parts during the year—from juvenile too old age—Mr. Henna-berry in Lawrence Eyre's "The Things That Count", Edgar Anthony in Galsworthy's "Strife", Raleigh in R. C. Sheriff's "Journey's End", and Sir Percy Beauchamp in "So This Is London". To all of these parts he brought the force of a vital personality which consistently made itself felt in very authoritative and convincing characterizations. His Raleigh in "Journey's End", in particular, was a sympathetic, restrained, but forceful interpretation of the young British officer.

The dramatic department is most indebted to Mr. Langworthy for his conscientious service in conducting the business affairs. He planned and worked with the careful attention to detail of the efficient executive, thereby winning the confidence and respect of his associates.

We are most happy to award Clark Langworthy the title "Most Valuable Thespian".

* * *

MORTON ROSENSHINE

Troupe No. 171, Grafton High School
Grafton, West Virginia

Morton has enthusiastically and faithfully fulfilled the obligations of a Thespian by contributions to regular meetings, special activities and public productions. Though outstanding in comedy character roles and much applauded as Benny Ketchem in "A Lucky Break", he was glad when cast in the more serious part of the priest in the Senior play, "The Black Flamingo".

* * *

JACK O'CONNOR

Troupe No. 176, Butte High School
Butte, Montana

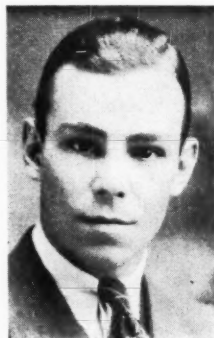


Jack O'Connor was chosen as the outstanding actor of Troupe 176, Butte, Montana. He has played in the following presentations: "A Pair of Lunatics", "A Christmas Broadcast", "Wild Waves", and "The Maid of France".

He received the Best Actor's medal for his work in "Maid of France" at the Little Theatre Tournament. He was elected President of the Thespians for this year.

GLENN SHROYER

Troupe No. 262, Picher High School
Picher, Oklahoma



This troupe regrets the graduation of its valuable Thespian president, Glenn Shroyer.

Glenn has played excellent roles in "Shirt Sleeves", "Quadrangle Triangle", "Ghost Parade", "The Valiant", and many short plays. Besides the individual acting he has given untiring service to every phase of the club's activities and applied his dramatic training to his student council presidency.

* * *

MORRIS WALKER

Troupe No. 195, Fort Benton High School
Fort Benton, Montana

Morris Walker gained his place as the outstanding Thespian in our troupe for his ability as actor, director, stage-manager, and general handy man.

Although he has been in the troupe for only one year, his many performances during the three years here in school have been varied with roles in the following plays: "Sparkin'", "Pay As You Enter", "A Game of Chess", "The Volunteer Wife", and "It Must Be Love".

Morris went to the state Little Theatre contest twice.

He has always been a cheerful, helpful worker, full of fun and willing to take any part assigned to him. He also has been included in many public performances and programs.

His willingness and keen dramatic ability have made him a "director's delight".

* * *

MISS LORRAINE GORDON

Troupe No. 113, Elizabeth Doer High School
Clarksdale, Mississippi

Lorraine Gordon was elected best Thespian of Troupe 113 for her outstanding record as secretary of the club and local troupe for two years. She played important roles in the following plays: Anna in "Highness" and the feminine role in "Drums of Oude" and others. As stage manager for the inter-school tournament play for two years her initiative and dependability received the acid test, coupled with her excellent work as business manager for the Style Parade sponsored by the troupe and club. The club and troupe wish for Lorraine great success in future undertakings and are loath to give up a splendid Thespian.



HOWARD GILPIN

Troupe No. 210, Topeka High School
Topeka, Kansas



Troupe 210 presents Howard Gilpin as its representative Thespian. He has been a member of the troupe for two years and was its president in 1933-34. He played roles in two productions, "Fanny and the Servant Problem" and "She Stoops to Conquer". Mature in his judgment, efficient as an executive, and understanding in his relations to the other students, he has done much to make this year a profitable one for the local troupe.

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BILL MARQUIS

Troupe No. 175, Gallatin County High School
Bozeman, Montana

Bill Marquis was chosen by Troupe 175 as their Best Thespian for 1933-1934. During his Junior year he took a character part in the annual Parrot Play, "Broken Dishes". He played in "A Pair of Lunatics", and went to the State Little Theater Tournament as the lead in the play "Birds Do Sing" by Mrs. Kay Roberts.

This year he played the part of John Carteret in "Smilin' Through" and portrayed The Maker of Dreams in the play of the same name. He took part in the Senior play "The Black Flamingo" and won second with The Slaver from "John Brown's Body" in the State Declamation Contest.

Bill has taken part in many assemblies and because of his conscientious work and real dramatic ability Troupe 175 bestows on him the title of Best Thespian.

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WILLIAM SWEAZY

Troupe No. 213, Central High School
Red Wing, Minnesota

William Sweazy earned the title of "Our Best Thespian" this year. Billy has taken leading roles in several school plays. Last year he played the parts of the impoverished college student masquerading as a Russian Grand Duke in the Junior play, "The New Poor", and the politician in "The Goose Hangs High". This year he did excellent work as Ambrose Applejohn in the Senior Class play, "Captain Applejack", and as the Spanish Don in the operetta, "Don Alonzo's Treasure". He also played in "Dust of the Road" and other one-act plays. He can be depended on to do a smooth, finished piece of work, with careful attention to details in working out his characterizations. He was president of the High School Players this year.



JAMES "WHITEY" CALL, JR.

Troupe No. 226, Washington Irving High School
Clarksburg, West Virginia



We present in "Whitey" a typical all-around student. A good executive possessing a rare personality and an admirable character. He advanced from stage manager to actor, business manager, and to president of our troupe. His outstanding acting role was the innkeeper in "The Black Flamingo". Besides his untiring Thespian activities "Whitey" is a letter-man in three major sports.

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MISS GENEVA THELL EVERITT

Troupe No. 208, Edinburg High School
Edinburg, Texas

Geneva Thell Everitt was chosen as Best Thespian of Troupe 208 in Edinburg, Texas, Senior High School. Faithfully keeping her Thespian pledge, she portrayed well the roles assigned her and served as president of the High School Dramatic Club. During the year she took part in the following plays: "Alice's Blue Gown", "Crimoline and Candlelight", "Duetto", "Op-O'-Me-Thumb", "Where's Grandma"? and "The New Poor".

* * *

MISS EFFIE JANE SUTHERLAND

Troupe No. 108, Kenmore Senior High School
Kenmore, New York

At a recent meeting of the Thespian group, Miss Sutherland was unanimously chosen our "Best Thespian". In her two years as a National Thespian she has steadily improved in dramatic poise and ability and is a splendid example to anyone who is dramatically inclined.

Miss Sutherland has appeared in five plays including "Tiger House", the senior play in which she portrayed the part of Erma Lowerie to perfection.

An orchid to you, Miss Sutherland.

* * *

KEMPER KIRTLEY

Troupe No. 260, Big Creek High School
War, West Virginia



Troupe 260 awarded to Kemper a special pin making him "Best Thespian". He has displayed excellent acting in "Only Sally Ann"; "Up In the Air", an operetta; "Moonshine and Honeysuckle"; and "It Won't Be Long Now".

Besides his dramatic ability, Kemper has exemplified enthusiastically the Thespian principles: work, application, and loyalty.

ROY CORK

Troupe No. 242, Edgemont High School
Edgemont, South Dakota

Roy was a senior this year, and a popular senior, not only in dramatics, but in other spheres of activity as well. He was secretary of Troupe No. 242, and had a leading part in the operetta, "Carrie Comes to College", as well as the part of Mr. Pengard in "Captain Applejack", the senior play.

Before his senior year, Roy played creditably roles in several one-act plays, including the difficult one of Merlin in "Idlings of the King", and acted the part of Reggie in the junior play in 1932-33, "Who Wouldn't Be Crazy"?

* * *

FILBERT P. HUBER

Troupe No. 247, Wilson High School
Easton, Pennsylvania

Filbert P. Huber, the class actor, deserves every honor that will come his way. As a member of the dramatic club, he was the very efficient president of the Actors' Group. His work in the Senior play, "Adam and Eva", was meritorious; his portrayal of the "Professor" in "Ask the Professor" was worthy of special mention. It is with great pleasure that we introduce Filbert Huber, Wilson High School's "Best Thespian".



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ENSLEY TIFFIN

Troupe No. 249, L. C. Humes High School
Memphis, Tennessee

Ensley Tiffin was selected the outstanding Thespian for Troupe 249. He fully merits the honor.

Although Ensley graduated from high school last year and was employed, he faithfully attended practically every meeting of our troupe during the year.

He was president of the organization here and took part in several plays during the past school term. His best work was done as "Bryce" in "Submerged". This proved a real test of his dramatic ability. We are proud of him.

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MISS VERNITA MENDHAM

Troupe No. 250, Central Valley High School
Greenacres, Washington

Miss Vernita Mendham is the president of the 250th troupe for the coming year. She has played major roles in "The Queen's Husband", "The Importance of Being Earnest" (three-act plays); "The Pampered Darling", "Rich Man—Poor Man" (one-act plays), and has directed two one-act plays, "The Mayor and the Manicure" and "Rich Man—Poor Man". Her outstanding effort and ability in all of these productions deem her worthy of the honor of being our Best Thespian.

MISS CADDIE WILLIS

Troupe No. 202, Pan Players, Concord High School
Concord, North Carolina

Caddie Willis, who has displayed a devotion and a loyalty to the dramatic art with sincerity of effort and cooperation rarely found in a high school student, is Concord High School's "Best Thespian".

Caddie is a charter member of the troupe and has won for herself many laurels. She reached the peak of her dramatic ability in her interpretation of Peg in "Peg O' My Heart", which she played with delightful charm and marked ability. In this role she won the hearts of her audience and moved them to tears and laughter with her superb work.

She gained other dramatic successes as Lorna in "In The Next Room", as Maude in "The Florist Shop", and as Sandra in "Evening Star", which she herself wrote and which was successfully staged under the sponsorship of the Woman's Club. Caddie also played strong roles in "The Knave Of Hearts", "The Princess And the Woodcutter", "The Shadow", "Who's Boss", and "His First Dress Suit".

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VARNEY LITHERLAND

Troupe No. 255, Cannelton High School
Cannelton, Indiana

Varney Litherland is awarded the distinction of Best Thespian from Troupe 255 because of his splendid work in several major plays and also many minor plays. He was always willing to cooperate and he did his part to make all Thespian projects a success. He was the vice president for the years 1933 and 34.

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MISS DOROTHY M. HOPWOOD

Troupe No. 254, B. M. C. Durfee High School
Fall River, Massachusetts

Dorothy is an outstanding example of one who, through dramatic work, has overcome extreme shyness and developed unusual poise and a dynamic personality.

She is president of the Dramatic Club, and her exceptional ability has won her many leading roles as well as a medal for her performance in the 1933 New England Drama Contest.

MISS CHARLENE SHAFER

Troupe No. 185, Little Theatre, Austin High School,
Chicago, Illinois.

Miss Shafer's record of service has been as follows: Piano accompanist for class radio continuity; statistical committee, Disraeli report; librarian—Play Production; eighth period program chairman, Folies Bergere; Mme. Devain in Henri Lavedan's, "Where Shall We Go?"—Folies Begere; Antigone in scene—Sophocles' "Antigone"; reading, Memorial Day program; Green Room committee—Little Theatre.



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MISS SOPHIE PENKEIRCH

Troupe No. 215, Stambaugh High School
Stambaugh, Michigan

Sophie Penkeirch, a charter member, has acted in "As You Like It", "Mamma's Baby Boy", and six one-act plays. She has been secretary-treasurer, vice-president, director and "makeup" assistant. She represented the school in declamatory, made the debating team, and ranked third in a class of a hundred and eight.

* * *

GEORGE WOLFE

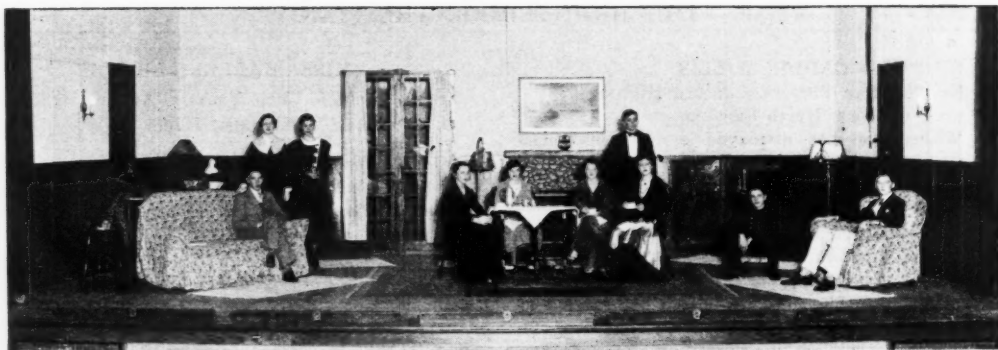
Troupe 235, Ellenville High School
Ellenville, New York

Pep personified, personality plus; a bundle of talent and fun is our "Gorky". His achievements of the past two years show his versatility. He gave distinguished performances as Rindrinello in "The Wardee Hat", and Albert in "Night At An Inn". As school cheer leader, organist for assemblies, vice president of the Little Theatre, make-up artist and producer of several original skits and floor shows he has added greatly to the prestige of Thespians in our school.



"THE GOSSIPY SEX"

Produced by Mrs. Ruby Krider, Director of Dramatics, Grove High School
Paris, Tenn., Troupe No. 198.



"ELMER"
 Staged by Miss Karl Natalie Reed
 at Manistee High School, Manistee, Mich., (Troupe No. 73)



"JIMMIE"
 Staged by Miss Elaine Abbott at the
 Washington-Gardner High School, Albion, Mich. (Troupe No. 53)



Troupe No. 118 in production of
 "IT WON'T BE LONG NOW"
 Directed by Miss Gladys Steenbergh,
 Oswego High School, Oswego, New York



TROUPE REPORTS



Troupe No. 1

Natrona County High School Casper, Wyoming

With another year of accomplishments to its credit Troupe No. 1 of the National Thespians is happy to report progress and increased skill in the dramatic arts among all members. This year regular meetings with a program were held once a month, with business meetings called when needed. Through three initiations, 26 Thespians were added to the troupe.

"Tons of Money", a three-act comedy staged in November, was the first production. Five from this cast became Thespians. On March 1st, the Thespians and A. K. A., local dramatic club jointly sponsored "The Importance of Being Earnest", by Oscar Wilde. The stage committees for this play created a very pleasing garden scene with lighting, flowers, garden, furniture, and stone walls for Act II.

The One Act Play Contest sponsored by the Kiwanis Club aroused keen interest and competition between the students participating. "A Message From Khufu", played by Max Campbell, Guy Wright, Gordon Sanford, and Darrell Rash placed first in the final contest. A committee from the Kiwanis Club judged. Darrell Rash was awarded first place as best actor. The boys deserve much credit for designing a very realistic setting in an underground tomb in old Egypt. Their lighting effects—a shaft of moonlight on the steps, the green light from the sarcophagus and a flickering candle—and the sound effects of the desert wind created an uncanny atmosphere.

"Smokescreen", with a cast of Norman Bartling, Mary Hester Lathrop and Donald Bell tied with "Skyfodder", with a cast of Alan Probst, Gordon Mitchell and Bill Bullock for second prize in the contest. All three of the plays that placed in the finals were tragedies. The cast of "Skyfodder" constructed the scenery for their play too, the scene of which is a jungle clearing.

"As the Clock Strikes", a one-act burlesque comedy, coached by Virginia Taylor, a Thespian, and supported by a Thespian cast, was given before the assembly. A number of one-act plays were presented by the dramatic classes for assembly programs.

Other productions in which Thespians took part were the opera "Joan of the Nancy Lee", sponsored by the music department and "Captain Applejack", sponsored by the English Club.

"The Royal Family", by George Kaufman and Edna Ferber, was the final and most gratifying performance of the year. The construction of a balcony stairs that was the center of much important action was at first a real problem. With the help of our school carpenters and a number of students from the damatics class a very artistic balcony and stairs were constructed and painted. The acting was excellent. The polished performance of Mary Hester Lathrop as Fanny Cavendish, Winifred Goldstrap as Julie Cavendish, and Norman Bartling as Tony Cavendish deserve special mention. So completely

did each member of the cast lose himself in the story of the play that the audience forgot for a time that the situations before them were not taking place at that moment.

We hope to do more creative type of play production next year than ever before. Those productions in which the students achieved unusual effects in lighting and construction work were most satisfying to them.

Beulah Bayless, Director of Troupe 1,
Casper, Wyoming.

* * *

Troupe No. 6

Weir High School Weirton, W. Va.

The Weir High Thespians, Troupe No. 6, though faced with the common financial ailment, feels that it has achieved some measure of success during the past school year.

A number of entertaining and interesting three-act plays were staged such as: "The Fixer", "The Prince of Siam", "Tiger House", and "Quo Vadis". From the casts of these plays were chosen the pledges for the Thespian club. As the ambition of every student is to become a Thespian, a splendid spirit of good-natured rivalry held sway at all rehearsals. Early in the year, "Mansions" by Hildegard Flanner, was selected as the play which the troupe would present at the Fairmont State Contest. Rehearsals began early and the characters were finally chosen from competitive casts. Those who went to Fairmont were Bernice Temeles, Betty Cattrell, and Meyer Rabinovitz. Betty Cattrell was chosen as one of the six on the all-state cast. Although we achieved only fourth place at the contest, yet we feel that we have gained much from the contest itself, and are out for first place next year.

Meyer Rabinovitz, Secretary.

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Troupe No. 9

Anaconda High School Anaconda, Montana

Anaconda High School has completed another busy and successful dramatics year with The National Thespians. Our present membership is eighteen, and represents the most active and versatile students in school.

During the year, the Departments of Music and Dramatics presented "Once in a Blue Moon". The second major production was "Captain Applejack," and the final one, "Skidding", was done by the senior class.

Besides the longer plays, The Thespians had their weekly play, and several all-school assemblies. For tournament, we did "Peer Gynt" and "On the Lot" in competition, sending "Peer Gynt" to Missoula.

We were very disappointed to have missed our exchange meeting with the Deer Lodge group, and further disappointed to have to decline the Butte invitation for a joint initiation. Next year we hope to meet with both of these neighboring troupes.

Howard Voyce, Secretary.

Troupe No. 12**Sac City High School
Sac City, Iowa**

The Sac City Troupe No. 12 of the National Thespians has had an exceedingly good year for 1933-34.

The first production of the year was the play "Tiger House", a mystery play, presented by the juniors. This play was an outstanding success, both financially and otherwise.

Next came the four one-act plays presented by the public speaking class. These plays included "Neighbors", "Suicide", "Ile", and "Figureheads".

The tournament play chosen for this year was Eugene O'Neill's one-act play "Ile". At the Drake University State Play Contest, it placed second. For individual acting Norman Stewart, an outstanding member of the Sac City Thespian troupe, was awarded the trophy for the best actor in the state. June Rose Galbraith, another Thespian member, received honorable mention.

For the first time Sac City sponsored a radio broadcast over station WOI at Ames, Iowa. This program was made up entirely of Thespians. There were some musical numbers, and also the play "The Finger of God" was given. The whole broadcast proved to be a huge success.

As a closing feature for the year, the comedy play, "The Family Upstairs", was presented by the seniors. This play brought a full house and was a successful close to the dramatic activities.

Membership in the National Thespians is eagerly sought, so that Troupe No. 12 should develop into a larger society next year.

Frances Pfaff, Secretary.

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Troupe No. 13**Pennsboro High School
Pennsboro, W. Va.**

Lenore Mahoney

The Pennsboro Troupe No. 13 of the National Thespians has had a very successful year. We entered the State Play Contest with "The End of the Dance". Although it did not prove to be a winning play, we feel that the Thespians who attended the contest profited greatly. Two weeks after the West Virginia State Play Contest our troupe presented the same play for the Marietta Theatre Guild Play Contest. The Guild is just beginning to organize an annual contest, and we feel that we helped to make this one a success.

Our Thespians also sponsored a play contest within our own high school. Because of the fact that our funds were limited, non-royalty plays were chosen for this contest. Those plays presented were: "Elmer", by the seniors, "Cloudburst", by the juniors, "Market Hours" by the Sophomores, and "Not Quite Such a Goose", by the freshmen. These were all very well done, and the Thespians were proud of their success in the contest. We had the St. Mary's Troupe of Thespians as our guests for the Play Contest.

We were very pleased to initiate into our Troupe ten new members at the close of school, who have taken

part in several dramatic exhibitions, and have really displayed the "Spirit of the True Thespians". We are proud to have the best talent of Pennsboro High School eager to join this society, that we know will develop them and give them a chance to serve us and also strengthen our society.

We are looking forward to a year full of interesting struggles and believe that the new members, along with the older ones, will make it very worth while for everyone.

Lenore Mahoney, President
Edith Cornell, Director.

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Troupe No. 17**Aurora High School
Aurora, Nebraska**

Although Troupe No. 17 has been inactive during the year 1933-34, the Thespians have been leaders in Dramatic club activities. The group has lived up to Thespian ideals even though no initiation was held.

Dramatic activities were curtailed somewhat during the past year. However, a one-act play was given each month. The drama "Toy Heart" was presented at an evening meeting of the club and its guests.

The Christmas play, "Is There a Manger Here", was given before a large audience. This play measured up well with other like productions.

"Cappy Ricks", with John Neuman in the title role, was declared by the press to have been the outstanding success of recent high school productions. Cappy was ably supported by a cast, each one of whom permitted him to rave and rant at his heart's content.

The staging committee did an unusually efficient job and everything moved like clockwork. The student directors were faithful in a long drawn out series of practices.

Cappy's makeup was very good and credit goes to Miss Clarene Berkman. Students did very good work with the rest of the cast.

Troupe No. 17 appreciates affiliation with the Thespians and the helpful attitude given us. We are hoping that the coming year may find us able to be more active than during the past year.

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Troupe No. 28**Florence High School
Florence, Colorado**

Late in the year 1933, nine charter members organized Troupe No. 28, with Bill Mott, president; Domenic Conrado, vice president; John Edwards, treasurer; Kathleen Clifton, secretary; and Miss Augusta Kimpton Stockwell and Miss Anna Jane Hitchcock as advisory board. Including the alumni members of '33 and '34, all of whom remain active with the troupe, we now have twenty Thespians and we are glad to report that our first year in the organization has been most active and successful.

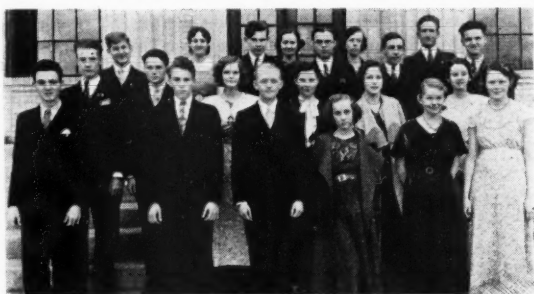
We began the year by following the suggestion of Troupe No. 171, and holding an inter-class tournament, according to the plans they outlined. The seniors, directed by Bill Mott, won the contest with the burlesque, "And the Villian Still Pursued Her". Donovan Rich, now a Thespian, won the title of the best boy actor. The

juniors presented "Be a Little Coo-coo", the sophomores "The Man Who Understood Women", and the freshmen "Keeping Kitty's Dates". The tournament unearthed considerable new talent.

In October the junior class presented the three-act farce "The Smiling Cow". It was marked by unusual head work and cooperation on the part of the cast and a decided snap and liveliness of presentation which made eight juniors eligible to the troupe. We held an initiation soon after this play.

The week before Christmas holidays Troupe No. 28 presented, with an all-Thespian cast, the three-act melodrama, "In The Next Room". Our treasury as well as our members were considerably benefited by this presentation. John Edwards, Kathleen Clifton, Charles Perkins, Domenic Conrado and Nelson Moorhead were outstandingly excellent in this play.

In February, the Thespians entertained the school at a special Valentine assembly by producing "The Knave of Hearts", a costume comedy, in which Marguerite Campion, Bill Mott and Donavan Rich carried off the honors.



Troupe No. 28
Florence (Colo.) High School
Miss Augusta J. Kimpton, Sponsor

In March the school presented an evening of one-act plays, giving "The Lady of the Lilacs", a fantasy; "Storm Before Sunset", a tragedy, and "A Mad Breakfast", a farce. Thespians who did outstanding work in acting or stage production on these plays were Danny Hard, George Piercy, Karl Stein, Bill Mott, Donovan Rich, Harold Ferguson and Domenic Conrado.

We had the unusual opportunity in April of sponsoring the appearance in Florence of the Koshare Dramatic Club of Colorado College. This group presented "Three Taps at Twelve". The Thespians gave these actors a banquet the evening of the play and learned much from mingling with these experienced and talented troupers and from watching them perform. We hope to entertain them again next year and to benefit financially from their performance as we did this year.

The climax of the year came when, in May, the senior class presented "Skidding". All the experience of the four year's work and study together were packed into this evening's work to make it a polished and not-to-be-forgotten presentation. Thespians Mott, Hard, Jones, Piercy, and Edwards gave splendid farewell performances, and Thespians Harold Ferguson, Ephraim Merritt, and Karl Stein arranged for the play, what was possibly the most appropriate and attractive setting that we have had for any play in the last three years. It should be

noted that Harold has proved himself an invaluable stage manager in the past three years and has worked on every major play produced in the school this year.

During the year we feel that the Thespians have gained a very important prestige in the school and the community. Financially, we have been able to buy a badge for every Thespian. We held two very impressive initiations and raised immeasurably, by our influence, the standard of the dramatic productions of the school. We have had one vacation meeting at present and plan to have another in August. With our initiatory year behind us and many students clamoring for a chance to become Thespians, we are looking forward to an even better year ahead and are eager to begin work on the plans which we have all ready made for our troupe activities in the fall.

Augusta Jane Kimpton, Troupe Director.

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Troupe No. 31

Ilion High School Ilion, New York

The year 1933-34 was considerably more active for the Ilion High School group than the two previous years. With the partial return of so-called prosperity we were again able to produce good royalty shows.

The shows presented were: "Idyling of the King", "Good Morning", "The Still Alarm", "Breakfast", "Mirthful Marionettes", "The Sentimental Scarecrow", "Seven to One", "Victory", "Home Sweet Home", and "The 'Ntiation".

Of these, "Idylings of the King", "Good Medicine", and "Mirthful Marionettes" were probably the most popular with the audiences.

The three-act shows were "Second Childhood", which set a new high record of attendance, and "The Inner Circle".

Seven new members were admitted this year.

Cooperation has always been the by-word at Ilion High School. To Miss Vera Donnelly, Art Supervisor, Mr. Burnham and Mr. Entwistle, Industrial Arts teachers, and Mr. Joseph Roman of the Music Department, we owe a great deal of credit for the success of our programs.

E. E. Swarthout.

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Troupe No. 34

Fairview High School Fairview, West Virginia

Troupe 34 of Fairview High School closed a most successful year. We have had a large number of active members and have carried on our meetings more consistently and regularly. We met once a month, at which time we studied the life and works of one prominent playwright or actor. Among them were Katherine Cornell, Eugene O'Neill, Noel Coward and G. Bernard Shaw.

This year we gave "Submerged", which was a huge success. We built a submarine sloping to the back of the stage towards a low fake metal door with bolts, hinges, etc. Olive oil was used for perspiration and an electric sweeper back-stage supplied the noise for the torpedo. Our coward was exceptionally good. For another one-act play we "revived" The Valiant, which

we had done five years ago with another cast. Incidentally, this year's Valiant was a brother to the first one.

Our fall three-act play, "Ninth Guest", was well received. Our stage was a penthouse apartment. We used yards of pale peach material and covered our flats to resemble smooth plaster which gave a beautiful background for the evening gowns and tuxedos. The radio, over which came the voice of death, was an innovation, even though we held our breaths fearing that something might happen to our microphone during the evening.

We introduced the cast in assembly the day before the play, entirely by lines done through the microphone with no personal appearances on the stage, hereby creating much interest and talk among the student body. We rated this play and "The Cat and the Canary" our best mystery performances.

Our commencement play was "Little Women". In this day of hectic thrillers, complicated psychological situations, etc., this sweet old story from the Alcott novel was delightful. There are four acts—the first three in the quaint old living room of the period. We had quite a time gathering up an organ, old-fashioned rugs, chairs, settees, pictures, etc. The last act is a garden scene, which we had painted new for the play. Costumes were rented from Beck of Cincinnati. There were many oh's and ah's as each character made his appearance in the quaint old clothes of 1865.

Our annual Thespian dinner to which we always invite all alumni members, was nicer this year than ever. We wonder if any other troupes have this method of getting together.

May we extend our sincerest regards and best wishes to all fellow troupes for the best year ever in 1934-35.

Pearl Oster, Director.

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Troupe No. 44

Iowa Falls High School Iowa Falls, Iowa

Our membership in 1933-34 increased in number of active Thespians from seven to eighteen. We held three formal initiations.

Our Thespian troupe produced several successful one-act plays before high school convocations. The list of



Troupe No. 44
Iowa Falls (Iowa) High School
Miss Helen Swedberg, Sponsor

plays included "Neighbors", "The Florist Shop", "Thursday Evening", "Columbine Madonna", "For the Love of

Michael". The outstanding Thespian production of the year was the three-act comedy "Shirt Sleeves", which was presented for the public. Thespians did all the acting, scenery, and property managing.

In our troupe meetings, which were held the second Monday of each month, we studied the theatres of various countries of the world; the United States, Germany, Russia, China, Bulgaria, England, and the drama of the Indians. Students found these lessons both instructive and interesting. We open each meeting with current events on drama, and find Theatre Arts (magazine) indispensable.

Several Thespians participated in the annual interpretative reading recitals sponsored by the speech department of our school. Outstanding in this activity was Charlotte Turner, who read James Russell Lowell's "The Vision of Sir Launfal", with complete understanding and thoughtful ease.

Our Thespian troupe members are leaders of our high school drama association which is open to all high school students who are interested in extemporaneous speech, interpretative reading, and play acting.

Senior Thespians who will open the school year 1934-35 are Marjorie Fitzgerald, Willis Swannstrom, Asbury Burgin, Bill Roberts, Dorothy Lee Osgood, Flora Jayue Stroebele, Dorothy Price, and John Verink.

Helen Swedberg, Director.

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Troupe No. 47

Newton Senior High School Newton, Kansas

Presentation of four major school plays, and more than fifty appearances in public with one-act plays, skits, and entertaining numbers, has made up the greater part of the year for Troupe No. 47 from Newton, Kansas.

The dramatic department, under the direction of Mr. S. B. Kurtz, boasts an enrollment of eighty-five students, with a select group of second year students doing practical work in direction, thus making it possible to present plays in wholesale fashion.

Requirements in the local troupe are much higher since there are so many enrolled and consequently three majors are required of an actor before he may gain the coveted pin. This plan has cut membership to a low figure, but has placed the honor of being a Thespian at a premium.

Without question, the year saw greatest achievement in the form of two great plays, "Little Women", so popular this past year, and "The House Beautiful", as all-school and senior plays respectively. Once in a number of years there comes a play or plays which are destined to be great, and each of these has been entered in the Hall of Fame in Newton.

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Troupe No. 50

Roosevelt High School Wyandotte, Michigan

Troupe No. 50 of Roosevelt High School has just passed through a very successful year. There has been a constant expression of satisfaction with our organization on the part of the students and teachers. Most

of the interest was due to our determination to have better dramatic productions in our school and foster to some extent all class plays.

During the past year the troupe was under the able leadership of William Taylor. As president, he assumed all duties in a very conscientious manner and contributed splendidly in all drama work. Ema Lee Isaacson was secretary-treasurer and William Allman served as prompter. At the beginning of the term there were seven members, but following the senior play, "Junior Sees It Through", and the junior play "Oh Professor", the group increased to seventeen.

As our annual play, we presented "The Black Flamingo", a comedy drama of the French revolution. The costumes, staging, and plot were all very different and the production was by far the most difficult one ever attempted in our school.

On March 21 the society fostered an all-school assembly and presented "Hugo In a Hurry", a one-act play, which was very well received.

During the semester, the group attended productions given by other dramatic guilds which included the three-act play, "Enter Madame" and the one-act play "Brothers In Arms".

With enthusiasm, good honest hard work, and the excellent direction of our dramatic teacher, Mr. Charles Fines and Miss Pansy Blake, a member of our faculty, we are able to look back on a most enjoyable and successful year.

Ema Lee Isaacson, Sec.-Treas.

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Troupe No. 53

Washington Gardner High School Albion, Michigan

Starting the year with thirteen old members—incidentally the number thirteen was not unlucky—we added sixteen new members and four honorary members who became eligible through our Junior Ex "Girl Shy", our Breeze play, "Jimmie", and several one-act plays which were directed by our own Thespian members. We made a contest out of these one-act plays and after they were presented we took a vote on the best play, best boy actor, best girl actress, etc., and in this way created a great deal of enthusiasm and interest. These contests will be a regular feature of Thespian Club from now on, I believe.

Our last production of the year was our Thespian Play "The Importance of Being Earnest" which triumphantly finished the careers of several members who were seniors. Our club has also sponsored a few assembly programs on which plays were presented by the club. And on the whole this year has been our most successful one for some time and we hope to continue so well.

Ver Nelle Reynolds, Secretary.

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Troupe No. 54

Eastwood High School Syracuse, New York

The first installation of Thespians at Eastwood was held early in the fall of 1933. A second installation was held in January, 1934.

In the fall of 1933 the Thespians combined with the Dramatic Club and presented two major plays, namely,

"Here Comes Patricia" by Eugene G. Hafer, presented November 24, 1933, and "The Red-Headed Stepchild" by Charles George, presented November 25, 1933.

For the Christmas assembly The Thespians presented Dickens' "Christmas Carol".

The most successful production of the year was "Smilin' Through" by Allan Langdon Martin. This play was presented April 13 and 14, then was repeated on April 20 by popular request. The scenery for "Smilin' Through" was painted by members of the Art Classes. The cast enjoyed working on this play more than any other play presented this year.

Several Thespians took leading parts in the Senior Play, "The Charm School", which was presented May 25, 1934.

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Troupe No. 55

Beaver High School Bluefield, West Virginia

Beaver Troupe has had an unusually successful year. Its exceptionally talented members have been tireless workers. Our most worthwhile production was "Smokescreen", a one-act play which was produced first in our own high school, then at the State Tournament at Fairmont, where we won 3rd place, and again in a local theatre. Each member has taken leading or minor roles in several of the regular high school plays, among which the Senior play, "The Attorney for the Defense", was perhaps the most important.

Our high school's activity program for the past year has included many one-act plays given by the various dramatic and non-dramatic clubs. Some of these plays have been written and produced by the students themselves. Never have we seen more pronounced interest in dramatics than has been manifested this year. As a result of this remarkable interest, we have the largest troupe of which we have ever boasted, and most of this troupe will be with us for another year.

Helen N. Johnston, Sponsor.

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Troupe No. 56

Attica High School Attica, Indiana

Attica Troupe No. 56 has had a very successful year. The entire high school has become interested in dramatics through our Assembly "Activities" programs during which we presented several one-act plays. Our "Varied Scenes From Shakespeare" were well done and proved surprisingly popular. Our waiting list for qualification for Thespian is always formidably long.

The community was thoroughly impressed by the performance we gave of "A Tailor-Made Man". This performance was the best by far that we have ever presented from the standpoint of technique and "finish".

Nayne Reed, Director.

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Troupe No. 58

Wichita High School East Wichita, Kansas

Our work is done by classes in junior and senior groups. Most of the one-act plays are presented by the juniors and the three-acts are by the seniors. The following is the schedule:



Miss Kari Natalie Reed's Thespians at
Manistee (Mich.) High School, Troupe No. 73.

Dec. 14—"A Sign Unto You" (1 act), presented by the seniors; Sherla Lee Fisher, directing. "No Room in the Inn" (1 act), presented by seniors; Hazel Shamleffer, directing.

Feb. 9—"Safety First" (3 act), presented by seniors; Hazel Shamleffer, directing.

March 1—"A Convention of the Muses" (1 act), presented by juniors; Sherla Lee Fisher, directing. "Local and Long Distance" (1 act), presented by juniors; Mary Hall, directing. "A Friend At Court" (1 act), presented by juniors; Hazel Shamleffer, directing.

March 23—"She Stoops to Conquer" (5 acts), presented by seniors; Sherla Lee Fisher, directing.

April 12—"Who Kissed Barbara?" (1 act), presented by juniors; Sherla Lee Fisher directing. "Rich Man, Poor Man" (1 act), presented by juniors; Mary Hall directing. "Finders Keepers" (1 act), presented by juniors; Hazel Shamleffer directing.

May 11—"The Fool" (4 acts), presented by seniors; Hazel Shamleffer directing.

—Hazel Shamleffer.

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Troupe No. 68

Fergus County High School Lewistown, Montana

Troupe No. 68 of the National Thespians had a very active and successful year. At the opening of school in September there were nine members present for roll call—five boys and four girls.

The first play of the season was a three-act comedy, "The Go-Getter", by Frederick Johnson, which was presented as the junior play. Two performances were given—matinee and night. Both were considered very successful.

At a Thespian meeting late in the fall, eight new members were admitted to the troupe.

After the Christmas holidays No. 68 decided to take part in the Little Theatre Tournament, sponsored by the University of Montana. In order to finance this undertaking, they gave a group of one-act plays and interludes—two performances. The one-acts included "Who Says Can't", "Cloud Burst", "With the Help of Pierrette" and "I Pass", a clever burlesque written by Marcella Wallin, a member of the troupe. In "Cloud Burst" the off-stage effects were unusually realistic, the stage manager having improvised a water system which produced a rain storm composed of real, honest-to-goodness water.

"A Minuet", by Louis N. Parker, was selected for the tournament play. It placed first in the sectional contest, and fourth in the finals, which entitled the contestants to bring back a banner for their school.

The senior play—last play of the year—was the three-act comedy "Skidding". Shortly after this performance eight more members were admitted to the troupe, making a total active membership of twenty-five.

The officers were Miss Marcella Wallin, president; Miss Nellie Hoover, sec.-treas.; Miss Eveline Eccles, faculty director.

Troupe No. 73**Manistee High School
Manistee, Michigan**

Although Troupe No. 73 was not active as a group, several members took part in successful dramatic presentations this year.

The cast of the junior play, "How Very English", consisted almost entirely of aspiring but untried actors and actresses. This inexperienced cast gave a very creditable performance and six members became Thespians through their work in this play.

Other productions in which various Thespians had major parts are: a nautical operetta, "All Aboard the Barnacle", a musical comedy, "Idiosyncrasies of the School Room", and the Drama Club play, "Seventeen", adapted from Booth Tarkington's famous book of that name and incidentally, one of the finest performances ever given by that group.

Officers elected for the coming year are: President, Robert McIntosh; secretary, Esther Stepnieski; treasurer, Edward Owens. All the members are optimistic and confident that they can keep up the high standard of dramatization set this year.

Edward Owens, Treasurer.

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Troupe No. 79**Senior High School
Port Arthur, Texas**

The unexpected success of the 1933 football team, which led Port Arthur into the semi-finals of the state of Texas, served to alienate the affections of dramatic patrons until the middle of December, and the opening of the drama season was consequently delayed. While awaiting an auspicious opening date, the Drama Department took advantage of the opportunity to rehearse the first play of the year with two complete casts, named in accordance with the school colors.

In January, the Maroon cast presented a farce version of "Nothing But the Truth", and the Gold cast gave a comedy interpretation of the same play. The contrasted performances were interesting to players and audiences alike because of the sharp distinction which was achieved by changing the emphasis of the plot without altering the lines or stage business.

"The Black Flamingo" was chosen for the second production of the year, and the problems encountered in building the cast, devising sound and light effects, adapting the speech style of the south to the French historical period of the play, underscoring the diverse characterizations with distinctive business and combining the many specialized elements into an organic whole made the production a valuable laboratory project as well as a successful experience in the theatre.

The final play of the year, "The Family Upstairs", also proved to be the most popular play of the year because of the pleasant nostalgia which gave this domestic comedy its outstanding appeal. The recent success of "One Sunday Afternoon", "Ah, Wilderness"! and other plays of the halcyon past persuaded the department to handle the production in its original style and to give the adult audiences an opportunity to draw parallels from their own domestic experience. That this course was justified was demonstrated by the cordial reception which the play received.

Other dramatic activities included the building of a puppet theatre, the carving of wooden puppets, and the public performance of a puppet play; participation in the District One-Act Play Contest and the winning of second place with a production of "Judge Lynch", intermittent presentations of non-royalty one-act plays, such as "The Boor", etc., before various civic organizations, and the experimental performance of original one-act plays by members of advanced drama classes.

Herbert V. Hake,
Director of Dramatics.

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Troupe No. 85**Mission Senior High School
Mission, Texas**

Troupe No. 85 has had a very successful year. We started the school year with five Thespians and initiated into the Spotlight Players 35 students who were interested in dramatic arts.

The troupe's first project was Sam Jennings' "The Black Flamingo", which was produced on January 4th, 1934, before a packed house. The entire set and costumes were designed and constructed by members of the organization. The outstanding members of this cast were Robert Farias, as Coglaströ; Tom Humason as Gavroche, Phyllis Garlington as Nicole, and Mary Walsh as Diana.

Our contest play was "A Message From Khufu", in which Eugene Campbell as the coward took the lead and won first place for boys in the county all-star cast. The play placed second to "Pink and Patches", given by Weslaco, Texas.

The best play of the year, "The Whole Town's Talking", which was presented as the senior play, was given before an hilarious audience. The star of the play was Collie Taylor who played the part of Chester Binney.

Among other accomplishments of Troupe 85 are: seventeen new members were added to our Thespian roll, membership being paid by the proceeds from the plays presented; installed rheostats to control entire stage lighting system; played host to the county and district one-act play tournaments, with our sponsor, Arthur Hayes, as director, created dramatic storeroom and workshop as a permanent project for dramatics work, and have had monthly meetings of the dramatics club and Thespian troupe discussing dramatics from every angle.

Troupe No. 85 ended its year with the first annual Thespian banquet with forty members present. At this time the new candidates for the Thespian Society were initiated. We had as our guests the sponsor of the Edinburg High School Troupe No. 208, Miss Thomas, and the president of the club. Having finished our second year as Thespians, we are looking forward with hope and confidence that we will make Troupe No. 85 one of the most outstanding in the National Thespian Organization.

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Troupe No. 91**Isaac C. Elston High School
Michigan City, Indiana**

Troupe No. 91 began the 1933-34 term of school with the election of officers. The newly elected officers were: Fay Felske, president; Dorothy Chandler, vice presi-



Thespians sponsored by Miss Goldie Shepherd at Isaac C. Elston High School
Michigan City, Ind. (Troupe No. 91)

dent and chairman of program committee, and Elvin Schroeder, secretary-treasurer.

In December, four new members entered the troupe through their fine work in the junior play. They were: Dorothy Austin, Jean Robinson, Ruth Baumgarten, and Joe Morgan. For their humorous initiation these new members interpreted well known characters and gave excerpts from their parts in the junior play for their serious initiation.

At the regular meetings during the school terms, talks were given by members of the troupe. These included: Dramatics studied by the Cleveland schools, given by Robert Fox; The Actor and the Audience, by Jean Robinson; E. H. Southern, great portrayer and his works, by Richard Kunkel, and the very interesting talk on make-up by our director, Miss Shepherd. The rules in our Thespians Magazine were also discussed.

At one of our meetings a one-act play, "Sham", was presented, and "The Three Friends" at another.

Four new members entered our troupe through their excellent work in the senior play. They were: Dorothy Bard, Ellen Troy, James Fansch, and Victor Herbert.

During the Christmas vacation we had our alumni banquet which proved very successful for its second successive year. Our troupe attended a preview of the motion picture, "Damaged Lives", in order to obtain the Thespians' conception of its showing in the city. We finished the school year with a picnic, enjoyed by everyone present. We feel, with very much pride, that we have had a very successful Thespians year under the direction of Miss Goldie Shepherd, our sponsor.

Elvin Schroeder, Secretary.

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Troupe No. 92

Hornell High School Hornell, N. Y.

The ninety-second troupe enjoyed a most interesting and profitable year. During the fall term the troupe pre-

sented three one-act plays in conjunction with other school's dramatic club. The plays presented were: "The First Dress Suit", "Meet the Family", and "Betty's Paris Hat".

Several Thespians represented Hornell High School at the Little Theatre Tournament sponsored by the Ithaca Dramatic School. The play given was "No Sabe". During the year the club sponsored dramatic talks at meetings. One of the most interesting programs was a play review of "Green Pastures" given by a member of the school faculty. One outstanding member of the troupe directed and played a leading role in a one-act play "Ask Me Another". This play was presented in assembly. Six Thespians had leading roles in the Senior play, "The Cat and the Canary".



Troupe No. 92
Hornell (N. Y.) High School
Miss Olive M. Hart, Sponsor

The year's activities were closed with a picnic at a nearby lake. This year the troupe was under the direction of Miss Olive Hart. She was assisted by the following officers: Sue Wenzel, president; Leeta Barner, vice-president; George Kemp, secretary; Martha Cameron, treasurer, and Carol Babcock, librarian.

Sue Wenzel, President.

Troupe No. 96**South Charleston High School
South Charleston, West Virginia**

Troupe 96 gave "The Whole Town's Talking" for its major production of the year. This very popular farce scored another hit, May 25, in the South Charleston High School auditorium, and was considered by some "the best play yet", given by the Thespians and local dramatic club. The director was well pleased with the new talent displayed as well as with the members of the cast who had already proved their merit.

The one-act play, "The Trysting Place", was literally a howling success at assembly early in the year. If laughs mark the success of a farce, certainly "The Trysting Place", as well as "The Whole Town's Talking", was highly successful. Because of the depression, with which everyone has been acquainted, no doubt, only one three-act play was produced rather than the usual two. Four Thespians, however, took leading roles in the senior play, "Girl Shy", a very successful, low-royalty play. The leading man in the glee club operetta, "Sonia", was also a Thespian.

The Thespians closed their year's work with a business meeting at which time new officers were elected, the best Thespian was elected, and three new members were initiated.

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Troupe No. 97**Herkimer High School
Herkimer, New York**

Our dramatic activities for the public usually start during the last week of October with what is called "The Tri-City Plays". We have three towns in a radius of five miles. Each school prepares a one-act play. Beginning on Wednesday evening, all casts journey to one of the towns, Thursday night another, and so on until by Friday evening all plays have been presented in each town. This is not a contest; nothing is ever said about the superiority of one production over another. Our play this year was the farce by Babette Hughes, "Murder! Murder! Murder!" Next year we have a serious play, while the others present humorous plays.

Following this, our Freshmen and Sophomores came forward presenting two one-act plays, music and readings for an evening's entertainment. The plays were "Respectfully Consecrated" and "The Ghost Story".

Our first three-act play of the year was "Regatta", presented in December by the Seniors. One of the many fine things about this play is the fact that it is difficult for anyone to say which role is the lead.

In February the Junior class presented the farce "Oh! Professor" which proved to be much fun and quite enjoyable.

Our ambitious Seniors came forward in March for their second production. They presented 3 one-act plays which were: "The Way Out", "Are Men Superior" and "Funny Business". These were student directed. No Senior who appeared in "Regatta" could appear this time.

In April the Dramatic department sponsored Prize Speaking and in May the entire school and especially five departments of the school cooperated to make a crowning success of our production of Sam Janney's play "The Black Flamingo". It was a very suitable climax and close for our successful year of public performances.

Our Thespians, in addition to the work mentioned, aided greatly in the directing and presentation of many one-act plays for the school assemblies.

Ralph K. Alger, Director of Dramatics.

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Troupe No. 102**Sheffield High School
Sheffield, Alabama**

Play Crafters of Sheffield High have had an interesting and successful year. Plays, directed and coached by students have featured the tri-monthly meetings. Costuming and staging have been handled excellently by members of the club who are now Thespians. Several of the troupe were in the senior play, "Skidding", which was an outstanding success from all points of view. Alton Tihe's interpretation of Grandma Hardy was remarkable for a high school boy and caused much favorable comment. Martha Leona Howland as Mrs. Hardy was delightful. We shall not lose them from the troupe for they will go to



Troupe No. 110
Sponsored by Miss Margaret Wolff at
New Hampton (Iowa) High School

college here next year. Robert Ridney Stiles is president of the troupe for next year. Although a junior, he has distinguished himself in several roles during the year.

The troupe is planning a lovely social meeting at the Martin Lodge on Lake Wilson for its closing meeting of the year.

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Troupe No. 103

Neenah Senior High School Neenah Wisconsin

The past year has been a busy one for Troupe 103. Meetings were held once each week. At several meetings, after the business was dispensed with, short programs consisting usually of readings were presented. We acquired twenty members in the course of the year, thereby bringing our membership up to 30. Officers were elected at the beginning of each semester. They were, for the first semester, president; Ethel Brown; secretary and treasurer, Nina Kreuger, and chairman of the program committee, Maurice Hunt. For the second semester, the following were elected: president, Maurice Hunt; secretary and treasurer, Eileen Cannon; chairman of the program committee, Orris Simmons.

We produced five plays which were as follow: "Remote Control", a mystery-comedy in three acts, was given on November 28th. The leads were played by Jack Filler and Jeanne Sage, both of whom became eligible to Thespians through their work in the play.

"Disraeli", a four-act play by L. N. Parker, was presented on March 16th. We started working on the play immediately after Christmas and after eight weeks of hard work, felt that the enthusiasm with which it was greeted well rewarded our efforts. The cast had a real taste of Hollywood when under the glare of immense bulbs, moving pictures were taken of several scenes for the purpose of helping our advertising campaign. The pictures were shown before the student body and proved highly amusing. Maurice Hunt played the part of Disraeli and several other parts were taken by Thespians. "Disraeli" was probably the most successful play ever produced in our high school.

The senior class play, by way of contrast, was a program of three one-acts, known as "Comedy Night". The first play was "Into the Nowhere", a fantasy done entirely in pantomime. The second was "The High Heart", a Civil War tragedy which we converted into a "good, old-fashioned melodrama". It was thoroughly enjoyed by both the audience and the cast. Lastly, came "A Wedding", a farce comedy in which all the parts were taken by Thespians.

There was a tie between Marjorie Orpitz and Harry Kodfeldt for the honor of receiving the title "Best Thespian". It is interesting to notice that both achieved this distinction through their excellent work in production.

All in all, the year 1933-34 was an excellent one for our troupe. Our organization holds the esteem of the entire school, and our productions have been unusually successful from all points of view.

Eileen Cannon, Secretary and Treasurer.

Troupe No. 105

Union High School Yuma, Arizona

Another successful dramatic year has been completed by Union High School with National Thespians taking the leads in all class and Dramatic Club productions.

In order to give training to inexperienced players, the Dramatic Club used three one-act plays instead of the customary three-act play for its annual production. "Gains and Gains Junior", "Changing Places", and "The Lean Years", provided a varied program in which eleven of the seventeen actors were underclassmen. However, in "Skidding" and "Tiger House", the three-act plays presented by the Junior and Senior classes, the leading roles were taken by National Thespians.

For the assembly contest the Dramatic Club presented "The First Dress Suit", which won the cup. This club annually presents a Christmas play. This year "The Seven Gifts", a play in pantomime with music, was given.

From all these presentations, nine new members were added to our Thespian Troupe. Meetings were held at the home of the Troupe adviser, Miss Mabel Cloyd. After the close of school, a Thespian reunion was held and was well attended by Thespians graduated from Union High as well as the present members.

Louise Willweber, Secretary.

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Troupe No. 108

Kenmore High School Kenmore, New York

Troupe No. 108 has enjoyed a very successful year, and our National Thespians have taken the lead in all six plays produced.

Our troupe added seven new members to its enrollment, giving us a total of eleven.

During the first semester, we produced two three-act plays, "Skidding" and "Bird's Christmas Carol".

In the second semester, we produced as programs for the assembly three one-act plays, "Trifles", "Mansions", and "The Florist Shop".

However, our outstanding success was the senior play, "Tiger House". Playing for two nights, it drew the largest crowd of any play produced in the high school. During the play, shrieks, cries and screams were emitted by the audience from time to time.

This year we had one theatre party. Attending "The Playhouse", we saw "There's Always Juliet", and afterwards we went to the home of our director, Mrs. Gladys Evans Burnham.

During the Christmas vacation, she was married and will not be with us next year. However, at this time, we wish to acknowledge her untiring devotion and unflagging energy all of which enabled the plays she directed and this organization to be a success.

Loran Cashmore, President.

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Troupe No. 110

New Hampton High School New Hampton, Iowa

Troupe 110 considers this, its fifth year of existence in New Hampton High School, its banner year, for it has accomplished the most ever accomplished here in any one year.

First came the initiation of a group of five with a party at the schoolhouse on November 17. The troupe was privileged at that time to have as guests last year's president and a member from several years ago who now teaches second grade here.

A clever one-act non-royalty play, "Who Says Can't?" by Kathryn McClure, together with two specialty numbers was presented before a "paid assembly" on March 29. With a charge of only five cents, \$12.85 was taken in. All members helped in some way to make this a success.

Money was also made by the sale of Frostiks at the school door at dismissal on two consecutive Fridays. Too, the Thespians sold Magic Slates and cleared a few cents on each one sold, for by purchasing them in a large quantity, one gets a reduction in price.

The money earned paid for a banquet and progressive "cootie" party given at the Towne Tavern in honor of the three winners in declamatory, paid a large part of the cost of having the Thespian and declamatory pictures in the annual, bought a second-hand rug for the school stage, and paid for the guests, the three initiates, at the annual alumni spring banquet and initiation at the Towne Tavern. A small balance is on hand to begin with next year.

Each member, as usual, took charge of one rehearsal of the junior play, and the post graduate members helped with the senior play. Several older members in school have been of great service in helping make up for plays during the past year.

The outstanding members of Troupe 110 who will not return next year are Paul Larson, a hard-working, responsible president, and Johanna Schwarzenstein and Malvina Wenig, post graduates who helped in every way possible to further the dramatic work of the high school.

Margaret Wolff, Troupe Director.

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Troupe No. 113

Elizabeth Doer High School Clarksdale, Mississippi

Our Troupe which is affiliated with the Junior-Senior Dramatic Club has completed a most active year under the following student officers: President, Maurice Fletcher; vice president, Virginia Crutcher; secretary and treasurer, Lorraine Gordon. Club and troupe sponsors for the year were Miss Nellie Dunlap and Miss Dorothy Middleton. A club tournament of one-act plays was proposed and enthusiastically received.

The following one-act plays were presented by student directors: "Pink and Patches", directed by Lorraine Gordon; "Honor", directed by Kathleen Jones; "Pink Geraniums", directed by Anna Cook; "Meet the Family", directed by Sara Nell Stevens; "A Message From Khufu", directed by Pauline Abraham; "Drums of Oude", directed by Virginia Crutcher; "The Boor", directed by Ruth Downing; "Between Trains", directed by Mary Lea Duke. The play selected by our local judge, Mrs. S. W. Whitmire, according to the points agreed upon, was "Meet the Family", a play directed by Sara Nell Stevens. The local Woman's Club invited the club to present a play and "Meet the Family" was presented and heartily received.

As it is customary for the club to supply sufficient funds to include both fees for all those qualifying for Thespians and the official badge if possible the "Ways and Means" committee submitted a plan for a "Style Parade" at a local theatre with club members forming the theater staff for the day and club members as models for the local shops. With the splendid cooperation of the merchants the undertaking proved most successful and sufficient funds were raised for both fees and pins for the twenty-one newly initiated Thespians of Troupe 113.

"A Minuet" by Louis N. Parker was presented before the club and taken to the Delta State Teachers at Cleveland, Mississippi, and entered in the inter-school tournament for One-Act plays. The cast handled the play with great skill capturing the feeling of restrained emotion which did credit to high school students.

The club contributed its share of entertainment for assembly programs for the year.

A year of pleasant and instructive activity is anticipated for the coming session for Troupe 113.

Lorraine Gordon, Secretary.

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Troupe No. 114

A. B. Davis High School Mt. Vernon, New York

The Thespian Troupe, 114, of the Davis High School, in collaboration with the Dramatic Society has completed another successful season. This unit has inaugurated a new seasonal program wherein the society presents two three-act plays, one each semester. This system has taken the place of the three subscription performances of two on-act plays. Each of the members of the society, however, cast and rehearsed outside of their regular prescribed curriculum, three one-act plays. These, they presented before the organization, and afterwards before the assembly audiences, as regular Dramatic Society presentations. The first of these plays, "The Eve in Evelyn", a comedy, was enthusiastically received at both performances. "The Big Man" and "Good Medicine" were two one-act comedies that were particularly well-liked.



Troupe No. 114
A. B. Davis High School, Mount Vernon, N. Y.
Miss Laura W. MacDonald, Sponsor

Our Thespian chapter also staged a one-act comedy entitled "Bargains in Cathay". This play's cast and production staff consisted solely of Thespians. Its enormous success when it was given as an assembly program was final proof to the student body of the unlimited merits of the National Thespians, and has made the honor of

being a Thespian a goal to be striven for more than ever, by students interested in dramatics. The comedy was played before a meeting of the Westchester Drama Association in Mamaroneck, and met with equal success.

The dramatic classes, under the direction of Mrs. Laura MacDonald, our sponsor, presented "Op 'O Me Thumb" for the Parent Teachers Association's annual "Students Night" program, and it was highly commended.

The fall three-act presentation was a mystery play entitled "The Black Flamingo". This play, a difficult play for a high school dramatic unit, met with immense success. The tenseness of the mysterious situations were well enacted by the cast, many of whom were Thespians. The intricate set was well done, the direction noteworthy, and all things considered, it was one of the smoothest plays ever presented in Davis High School.

The great success of the year, however, in our opinion, was the offering "Once There Was a Princess", the second three-act play of the season. This play, a romantic comedy, was certainly the most commendable work of the year. The audiences enjoyed and lauded the fine, smooth-running performances.

Our Thespian chapter has done, and is continuing to do, some fine work, being considered now as an outstanding activity in our school. Though we have lost many of our members through graduation, in our two initiations each year, we have added many new and talented members.

Nathan Lesofsky, Secretary.

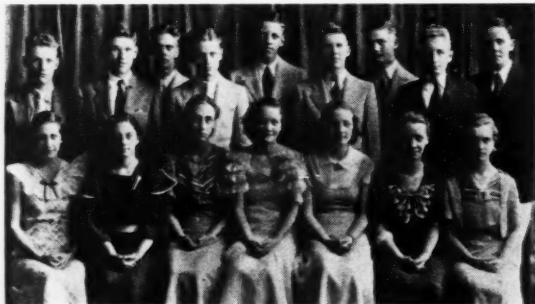
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Troupe No. 116

Mount Vernon High School Mount Vernon, Indiana

Our troupe does not engage in activities as a separate dramatic unit but as a part of the larger high school dramatic club called "Footlight Performers". Our National Thespians are those on whom the greatest portion of work and responsibility falls. National Thespians is the goal toward which all good Footlight Performers strive.

This year we used as a basis for study at regular bi-monthly meetings Fish's "Drama and Dramatics" pub-



Troupe No. 116
Mount Vernon (Ind.) High School
Miss Catharine L. Howard, Sponsor

lished by MacMillan. Our year's program included three student directed one acts: "The Weather Breeder", "Weakness For Nurses", and "The Marriage of Pierrot". We sold season tickets for these and then allowed the students to select by vote the best actor of the group. This year Helen Mann was selected for her work as Pierrette. "Girl

Shy", a comedy, and Pollock's "The Fool" were our major endeavors, with concentration of all our abilities on stage construction, especially of the cathedral scene, lighting effects, and interpretive acting. The senior play "Jonesy", while not a direct part of our work, used five Thespians to advantage.

Our social life was a happy part of our year with two informal parties and National Thespian initiation formal dinner parties both times.

We have had sixteen members in National Thespian this year, all of whom have maintained the school's average scholastic rating, and a survey of the school's activities yields the following participation and honors held by them: National Honor Society, 7; Scholarship Athletic Society, 3; Sunshine Society, 6, 2 officers; Musical Comedy, 2 leads; Boys' Booster Club, 10, 1 officer; Basketball Squad, 3; Orchestra Awards, 8; Yell Leader, 1; Senior Play, 5; Annual Staff, 5; Class Officers, 3; Both Senior Boy and Girl high student.

On November 11th the six students who were then National Thespians directed and presented a patriotic one-act, "White Glory", and gave it on the Armistice Day program sponsored by the American Legion. In March we gave "Weakness For Nurses", as a part of the County Federated Club program and also for the entertainment of the local Eastern Star Chapter. The first part of September, we plan to provide the one act for the opening meeting of a local federated club.

We extend greetings to all other National Thespian Troupes and join you in our pledge of work, application, and loyalty to high school dramatics.

Paul H. Egli, President; Barbara Fessenden, Vice-president; Margaret Jane Rhein, Secretary; Mozelle Shake, Treasurer; Catharine L. Howard, Faculty Sponsor.

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Troupe No. 118

Oswego High School Oswego, New York

Oswego High School has completed another successful year in dramatics, with National Thespian members taking the lead in class and dramatic club plays and in frequent assembly performances.

This year classes in dramatics were started in the Oswego High School. Each student completing a year's work will receive regents credit. We feel sure that in time these classes will greatly increase the membership in Troupe 118.

The School play given in November, 1933, was the delightful three-act comedy "It Won't Be Long Now". Much new talent was discovered in the tryouts for this play.

The Dramatic Club sponsored an original one-act play contest. The winners: Robert Ebert, Doris Shares, and Ruth Kline, were all members of Troupe 118.

Many of our members were asked to take part in the Minstrel Show given by the music department and the Revelries produced by the Junior and Senior classes. Still others will be heard in the Prize Speaking Contest, June 11.

The outstanding project of the Dramatic Club this year was the building of a miniature stage fully equipped with scenery and lights, for use in the dramatic classes.

Gladys Steenbergh.



Thespians at Troupe No. 118,
Oswego High School, Oswego, N. Y.
Miss Gladys Steenberg is their sponsor

Troupe No. 127

Salem High School Salem, New Jersey

This year the Cap and Bells Dramatic Club of Salem High School decided to give its members a "new deal". Apart from actual stage work, "courses" in dramatic art were offered. The Freshmen members found "The Study of Acting" very practical. The Sophomores studied "Costume" and produced some attractive scrap books. The Juniors learned the fundamentals of "Make-up", a number of whom displayed unexpected talent. The Seniors organized "The Marionettes" and won the hearts of the school with their puppets. These courses will rotate each year, so that each club member will leave school with at least some knowledge of the simple rules of stage craft.

We adopted a slogan "Every Senior In a Play" and succeeded in accomplishing our aim. There were only six of the fifty-seven Senior members, whose outside work prevented them from participation. The composite result was a happier organization. The following one-act plays had all Senior casts: "A Pair of Lunatics", "Luncheon For Six", "On With the Dance", "Meddlin'" and "The Club's Husband".

There were two public productions this year with Senior casts. The three night performance of "The Queen's Husband", the choice for the annual school play, filled the house and won the admiration of the town. The second project was a program of three one-act plays, which also pleased Salem audiences for two nights. This group made a delightful combination—"Two Crooks And A Lady", "The Sleeping Beauty" and "Theme Song for the Married".

The undergraduates had their opportunity in the holiday programs. The Freshmen presented "A Lincoln Sort of Fellow" on the birthday of the martyred President. The Sophomores gave an original sketch, "The Sophomore Fullback" for the football rally at Thanksgiving and the Juniors charmed everyone with Ruth Gioffo's little play "Jazz and Minuet" on Washington's birthday.

It is to be hoped in the coming year that the steps taken this year for more general participation in dramatic work may be further developed and increased. Plans are under consideration to establish "A Children's Theatre"—if room can be made in our already over-crowded school schedule. Fortunately the work of the Club has been of such high caliber, that dramatics has come to be regarded as an essential part of our school life.

Pauline Ahl, Secretary.

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Troupe No. 128

Pontiac Township High School Pontiac, Illinois

On looking back over our year's Thespian activities we feel that we have had a most successful year under the capable supervision of Miss Gladys Larsen.

We opened our year by presenting a three-act play entitled, "The Charm School", and coached by Miss Gladys Larsen. Later in the season, the Thespians presented a three-act comedy, "Adam and Eva", directed by Miss Nettie VanGilder.

By excellence of performance in the previously mentioned plays, we had eleven students meeting the qualifications for becoming Thespian members.

The Thespians presented a one-act play, "The Christmas Party", for the parents' and teachers' meeting. This play was enthusiastically received by a large audience.

We repeated our last year's program in that we sponsored a one-act play contest. Nine one-act plays were presented. Each was coached by a member of the Thespian troupe, but no one was allowed to choose his cast from those who had taken part in any of the three-act plays. The cast and directors of the three winning plays, entitled, "Not Quite Such a Goose", "Sauce for the Gossings", and "Orange Colored Necktie", were entertained by the participants in the other plays and the Thespians.



Thespians from Troupe No. 128
Sponsored by Miss Gladys Larsen
Pontiac Township High School, Pontiac, Ill.

Later in the season Miss Gladys Larsen coached the play, "The Blue Teapot". This play was entered in the district one-act play contest held at Normal, Illinois. The play was also presented at the annual music-drama entertainment.

To culminate a more successful year the senior play, "Once There Was a Princess", coached by Miss Ruby Mann, was presented.

Throughout the year social activities were not overlooked. Picnics and parties were held. The Thespians ended their season's activities with a grand social entertainment. We had dinner in Bloomington and then attended a very fine performance of "Death Takes a Holiday" at Wesleyan University.

And now we say that we hope every Thespians troupe has enjoyed the work as well as we.

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Troupe No. 136

Wichita High School North Wichita, Kansas

Troupe No. 136 of North High School, Wichita, Kansas, has just finished a very successful year in dramatics. A keen interest is shown in the Thespians throughout the school, and membership is eagerly sought.

This term, the dramatics classes have presented several outstanding plays. Our first three-act play this year was "It Never Rains", which was given December 15. Our second three-act play was the senior play, "The Clean-Up". This play deals with women in politics. Our one-act plays which were given for public performances were "Bread" and "Pink and Patches".

"The Fiat Lux" was our Christmas play given for assembly. Along with these we had a number of non-royalty plays which were given in class. These included "Our Aunt From California", "The Rector", "The Burglar", and "Freddy's Aunt". All plays which were given this year were enjoyed immensely.

At the Speech and Dramatics Round Table at the State Teachers' Convention which was held here, some

of our students gave a demonstration on character make-up. This was much enjoyed by state teachers and gave them an idea of what the dramatic classes of Wichita High School North were accomplishing.

At the close of the school term we are happy to announce that we have initiated nine new members into the Thespians society and we feel we have some excellent talent in sight for next year.

Under the leadership of a very capable and interested director, Miss Evelyn Clark, we are positive that each year the Thespians club of Wichita High School North will have "bigger and better results".

Pauline Clark, Secretary.

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Troupe No. 145

Red Bluff Union High School Red Bluff, California

The students of the Red Bluff Union High School produced fifteen plays during the current year. Three members of the Thespians Troupe No. 145 were in many of the plays.

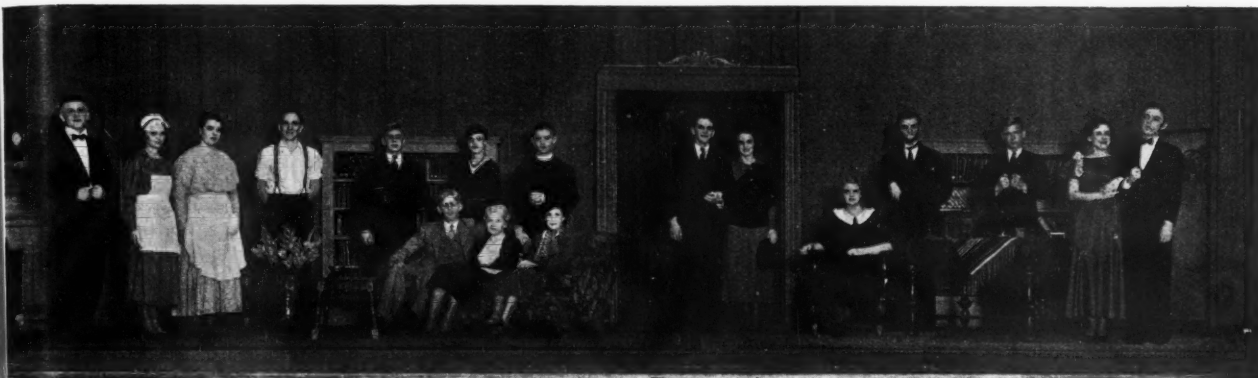
Because of lack of funds, initiations were not held for those eligible to the national society. Next year the report may be different.

The following plays and pantomimes were given in assembly and in town: "Who Says Can't?", "Brain Waves", "The Lady and the Tiger", "Goldilocks the Door", "It's a Gift", "His Only Way", "Sound and Fury", "An Excellent Thing in Woman", "Three Potatoes for Mary", and "The Mouse-Trap".

The senior class presented four one-act plays for their senior program January 19, 1934. "Banan-ee-oes" in Italian dialect, "The Apothecary", a fantasy drama, and "The Camel and the Vampire", a pantomime, made an excellent and varied program.

Altogether, the year was one of the most successful in dramatic productions.

Virginia Pearson, Director.



Cast for "THE LION AND THE MOUSE"
Presented by the Thespians of Troupe No. 146, Pekin, (Ill.) Community High School
Directed by Miss E. Louise Falkin

Troupe No. 146

Pekin Community High School Pekin, Illinois

Troupe 146 has had a most interesting and active year in dramatics. The first dramatic production of the year was the Thespian all-school play, "The Lion and the Mouse" which was successfully presented early in October and which increased the Thespian troupe membership from six to fifteen.

In December the Juniors gave the much loved play, "Little Women" and in March the Seniors attempted what proved to be the most difficult and the best dramatic production ever presented at Pekin Community High School, "The Copperhead". The role of Milt Shanks in this play was portrayed by Otto "Tod" Koch who was for two years the president of Troupe 146 and for two consecutive years was chosen Best Thespian by the student body of Pekin High School.

During the year the drama classes have given one-act plays for student assembly programs and for a number of community organizations including the Kiwanis Club, the Rotarians, Cosmopolitan Club, the Garden Club, Y. W. C. A., Woman's Club, Altrusa Club, and for several lodges and churches. "Fiat Lux" at Christmas time will long be remembered for its beauty and for its theme and its characterization.

The dramatic department this year has been truly fortunate in securing increased facilities. Because the auditorium stage is not adaptable to all one-act plays and to class room work, a room has been made into a "Little Theatre" for speech and dramatics classes. The Thespians assisted in fitting the stage with lighting equipment and with a cyclorama and several matinees and recitals have been given in this "Little Theatre" for friends and patrons of the school. To the department of dramatics it is indeed a dream come true.

But with all good luck must come some bad, and Pekin High School Thespian Troupe's bad break came this spring when on the morning the cast of "Mansions" was to leave for the Illinois Wesleyan Tournament it was found that one of the characters had developed scarlet fever.

Troupe 146 is proud to have received into membership this year a senior, Charles Dancey, who won fourth place

and a cash prize of two dollars and fifty cents on an original one-act play, "He Learned to Laugh" in the National High School Award Contest conducted by the National Scholastic Magazine. "He Learned to Laugh" is set in a dug-out in France and is an incident of the World War in which four men participate.

Again with commencement time came the pageant "The Temple of Life", another dramatic achievement.

Of the thirty-two members of the troupe, twenty are seniors leaving a nucleus of twelve active members who are already making plans for bigger and better dramatic production in 1934 and 1935.

Lois Eldredge, Secretary
E. Louise Falkin, Adviser.

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Troupe No. 149

Paragould High School Paragould, Arkansas

The activities of Troupe 149 were based on Percival Chubb's Plays and Festivals which was used as a study text for the school year.

The Thanksgiving Festival—"Hiawatha"—was beautiful, inspirational, and beneficial. Admission was by gift of food, money or clothing. The response was most gratifying.

The Troupe gave \$5.00 cash to the Business and Professional Women's Club for its Christmas Goodfellows Fund, through which all needy children are remembered at Christmas time. The food and clothing were distributed by the religious organizations of the school—the Hi-Y and the Girl's Reserve.

At Christmas time the Troupe placed a Christmas tree on the stage in the auditorium to greet all pupils of the school upon their arrival at 8:45 A. M. The tree remained lighted until after the Christmas play, "Is Christ's Coming Nothing to You?", which was presented by the Troupe at 2:30 in the afternoon.

January 30, 1934 five new members were initiated.

In March the annual Drama Contest featuring three one-act plays was held. The winning play, "A Pair of Lunatics", was creditably done by Ruth Ella Quackenbush and Gentry Durham. This play was entered in the North

East Arkansas District Drama Contest held at State College, Jonesboro, Arkansas, and won first place.

In April the Troupe sponsored the Consolidated Schools Drama Contest. Four of the seven consolidated schools presented excellent plays. The interest shown by both rural communities and Paragould fully justified the time and energy put forth by the Troupe.

First place in the local recitation contest was won by a Thespian, Mary Meiser, who also played the leading role in the senior play, "Oh! Susan". Jimmie Seay, a Thespian, won first place in the local declamation contest.

May 1st, nine members were initiated, making a total of fourteen initiated during the year. Thespian records show a total membership, active and alumni of sixty-three (63) since organization October 21, 1930.

Through the National Thespian organization, Troupe 149 has found a keener appreciation and love for better dramatics, practically speaking—the art of clean living.

Mrs. J. Will Pierce, Director

Ruth Ella Quackenbush, Secretary.

Banks, Marjorie Smith, Blossom Ewing, Ramona Harnar, Irene Moll, Frances Regier, Alice Daniels, Virginia St. Clair, Helen Moore, Almarin Nottingham, Margaret Regier, Charles Goble, Winifred Jameson, Lucille Willert, Charrie Hay, Janice Eliot, Laurence Boggs, Bernice Benson, Hugh Magruder, Catherine Holmes, Virginia Starr, June Ulm, and Rosemary Harris.

Our outstanding Thespians for the year were: Almarin Nottingham, Blossom Ewing, Ramona Harnar, Lucille Willert, Betty Raymond, and Margaret Regier. Almarin Nottingham has played difficult roles in four long plays. Blossom Ewing has played three major roles in long plays and has represented her school for two successive years in the Conference Meet in dramatic reading. This year she placed first in the contest and entered the National contest in which she made a splendid showing. Ramona Harnar and Lucille Willert have each played three major roles in a splendid way. Betty Raymond played one major role and is the author of a one-act play entitled, "Gingerbread", which has been accepted for publication. Margaret Regier



Miss Lina M. Shippy's Thespians at Troupe No. 157
Liberty Memorial High School, Lawrence, Kansas

Troupe No. 150

Stadium High School Tacoma, Washington

Nineteen one-act plays, a Christmas play and a matinee composed of three one-act plays were sponsored by the troupe this year. The workshop class, which is the nucleus of our club, presented the Christmas and matinee plays, the proceeds of the latter going to pay the fees of 14 Thespians initiated.

A few of the plays presented were: "Joint Owners In Spain", "Riders to the Sea", "Fleurette & Co", "Rubber Boots", and "More Blessed".

"Mrs. Moonlight" was selected as the Senior Class play and presented with a double cast, closing a successful year under the capable direction of Miss Alberta Frances Black.

Lucile E. Calef, Secretary.

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Troupe No. 157

Liberty Memorial High School Lawrence, Kansas

The year of 1933-1934 has been a memorable one in the history of the dramatics of The Liberty Memorial High School. The following students were members of our active troupe this year: Betty Raymond, Laura Julia

played the most difficult role of the year with outstanding merit.

We opened our activities this year with the three-act play, "The Dream That Came True", by Lindsey Barbee, produced by the combined Hi-Y and G. R. Clubs, and directed by Miss Lina M. Shippy. The play, being a difficult drama, offered ample opportunity for real acting. The characters, rising to the occasion, won for themselves the plaudits of all who saw the production.

The next long play of the year was the junior play, "It Never Rains", directed by Miss Luella Foreman.

The Dramatics Club play was "The Millionaire" by Tompkins directed by Miss Lina M. Shippy. The Dramatics Class under the direction of Miss Shippy consummated an innovation by presenting the three-act drama, "The Cricket On the Hearth", by Albert Smith, Esq.

The sophomore class, not wishing to be outdone by the other classes of the school, asked for permission to produce a class play. Under the direction of Miss Shippy, the sophomores produced a two-act play entitled, "The Two Dicks".

The senior play pronounced by many the crowning dramatic attainment of the year was "Shirt Sleeves" by Charles Quimby Burdette. This play was directed by Miss Shippy.

Some of the one-act plays which occupied part of the time of Miss Shippy's Dramatic Club and Dramatics Class are: "Sauce for the Goslins", "Our Aunt From California", "Box and Cox", "Seven to One", "Heirs At Law", "Barbara", "The House Party", "The Unlucky Gift", and "The Worship of the King".

The L. M. H. S. Thespian initiation ceremony was held on May 22. It was beautifully impressive. The initiation committee consisted of: Almarin Nottingham, president; Ramons Harner, secretary; Virginia Starr, treasurer; and Miss Shippy, sponsor. Following the formal initiation ceremony, the following program was given: piano solo by Ruth Haggard, clarinet solo by Frances Regier, comedy skit by Mr. Patterson, a student of dramatics at The University of Kansas; violin solo by Charles Noble, and an address, "Future Dramatic Opportunities", by Mr. Robert Hague, of the faculty of The University of Kansas. After the program, delightful refreshments were served.

The Thespian officers elected by our troupe for next year are: Hugh Macgruder, president; Charrie Hay, secretary; and Betty Raymond, treasurer.

We feel that we have had a very successful year and are looking hopefully into the future.

Ramona Harner, Secretary
Miss Lina M. Shippy, Director

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Troupe No. 163

Harbor High School Ashtabula, Ohio

Troupe No. 163, under the direction of Miss Jeane Ewing, has completed one of its most successful years in dramatics.

The season was opened on December 8 with a group of three one-act plays. Members of the National Thespians and "Ye Merrie Players", Harbor High School dramatic club, presented "Elmer", a comedy by Beatrice H. McNeil, and "Ile", a drama by Eugene O'Neill. As a new and unusually enjoyable feature of this annual program, members of the faculty presented the third play of the group, "Sparkin'", a comedy by E. P. Conkle.

Other one-act plays presented during the year were "The Pearls", "Bread", "Calling the Police", "Trash", "Saturday Market", and "Who's A Coward?" Alumni Thespians of Troupe No. 163 presented "Highness", an unusual Russian play.

The junior class on February 2 gave the three-act play "Shirt Sleeves", which was a dramatic and financial success.

"Smilin' Through," presented by the senior class on May 11, was the year's outstanding production. Beautiful scenery, unusual lighting effects, special costuming, and incidental music added much to the effectiveness of this play.

Our National Thespian chapter has done much to stimulate interest in all phases of dramatics at Harbor High School.

Esther Jakela, Secretary-Treasurer.

Troupe No. 165

Eveleth Senior High School Eveleth, Minnesota

The year 1933-34 has been an exceptionally busy one for the Eveleth Senior High School troupe of the National Thespians. In place of their annual play, they sponsored two one-act play contests on February 5, and May 15, respectively. "A Marriage Proposal", "The Man Who Came Back", and "They Clean the Attic", were presented in the first and in the second, "Her Money's Worth", "An Apostrophe In Modern Dress", and "Polishing Henry". The casts of the winning plays, "The Man Who Came Back", and "An Apostrophe In Modern Dress", were each given a prize offered by the society. These plays were directed by members of the Junior College Stage Technique class. In addition to this, the Thespians were prominent in the casts of one-act plays presented weekly before the high school assembly.

The Senior Class play, "Kempy", by J. C. and Elliott Nugent, was the dramatic highlight of the season, and a great success both financially and dramatically. There were only two Thespians in the cast, but all the Senior members of the troupe were active on the production staff. They served faithfully as bookholder, stage-manager, etc.

The organization limited itself to ten members this year, and the qualifications were made much stricter. Such projects as individual vaudeville performances, reproduction from memory of one-act plays presented in the assembly, and stage make-up were tried in the monthly meetings.

A Christmas party, limited to members only, was enjoyed in place of the December meeting, and to climax the social season, the troupe sponsored its annual spring dance, to which the alumni were invited.

On the whole, the troupe considers its year to have been well spent. It was a most pleasant and profitable one for the organization.

Margery Doerr, Sec.-Treas.

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Troupe No. 166

Morristown High School Morristown, New Jersey

The first meeting of the Dramatic Club was held on October 11, 1933, under the supervision of Miss Annie K. Johnson. Officers were elected and also a questionnaire was distributed on which we were asked to state what our preference was in the club work to be done during the year. There were just as many groups interested in make-up, stagecraft, properties, lighting, sound effects, advertising, and directing of plays as there were in acting.

On November 23, the club presented two one-act plays as their first matinee, "Who Says Can't" and "Circumstances Alter Cases", both of which were under student supervision.

Then in January, we had a hand in the senior play, "Spread Eagle". Not only was the majority of the cast members of the Dramatic Club, but those who took care of make-up, properties, etc.

At a meeting of the Executive Board, it was voted to award Thespian memberships—to those who qualify, twice a year—January and June—and to pay membership

fees and one dollar towards the pins of the Thespian members purchasing pins.

The end of February the club enacted the play "Two Crooks and a Lady" in the assembly period.

On February 28th we presented the second matinee of the school year. Three skits and one one-act play, "Tea Pot on the Rocks", were given. The last play mentioned was again presented by another cast at a meeting of the Parent Teachers' Association, on March 19th.

"Circumstances Alter Cases" with the original cast, gave a repeated performance before the Current News Club, on March 12th.

The night of May 25th was set aside for the Dramatic Club Thespians to present their annual evening performance. The plays chosen were four one-act plays: "Submerged", "The Wedding", "The Ace Is Trumped" and "All On A Summer's Day".

The year's activities were made possible by the proceeds of the matinees and the evening performance.

Ellen Louise Calley, Secretary.

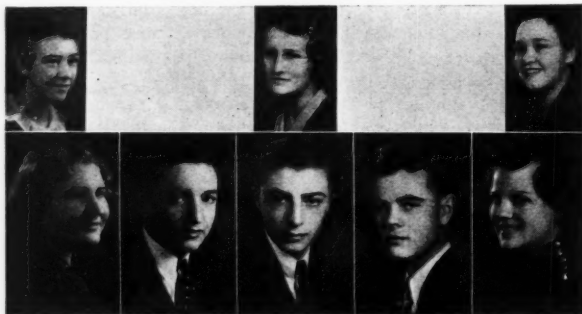
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Troupe No. 169

Bluffton-Richland High School Bluffton, Ohio

During the past year, the National Thespian Chapter at Bluffton-Richland High School has been very successful in its duties, considering the size of its troupe.

In the school year of 1933-34, we staged three high class plays and were responsible for bringing a large Shakespearean company into our small community.



Troupe No. 169
Sponsored by Mr. Paul W. Stauffer
Bluffton-Richland High School, Bluffton, Ohio

Our first great success of the year was an operetta, "H. M. S. Pinafore", put on by both the dramatic and music department of our school. This was our first production on our new large stage, which was completed at the beginning of the school year 1933. Thus with it being the first time our new stage was to be used, there were a large number of improvements to be made such as lights, and stage properties. Our director, Mr. P. W. Stauffer, with two members from our Troupe, erected new lights and other stage equipment which were made possible by the National Thespians.

Then our second production, though not produced by pupils of the school, was also made possible by means of our National Thespian Troupe. This production was the presentation of the play "Macbeth" by a Shakespearean company out of New York City.

Our third production was the presentation of the Junior class play, "Once In A Life Time". Here again our National Thespian order helped us out of difficulties which we encountered. This being our first production on our smaller stage this year, we again, through the Thespians, secured a great deal of our stage equipment and lighting system.

Our fourth and last production of the year, "East Lynn", was given by the senior class. This play, like "Once In A Life Time", was better suited for our smaller stage. Again, it was made possible through our National Thespians.

The advertising for our three high school productions was accomplished by the characters themselves. They dressed in their costumes and gave skits of the play in school assemblies. They also decorated cars and advertised in small towns surrounding Bluffton.

For these reasons, we feel we have had a very successful year in our work.

Loretta Clymer, Secretary.

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Troupe No. 171

Grafton High School Grafton, West Virginia

Our troupe began the year 1933-'34 with twenty-eight members. In December we presented "The Lucky Break", our major production. Two one-act plays, "A Date and a Prune", and "Bargains", constituted the Thespian assembly program in January. Our Inter-class One-act Play Contest, we consider one of the most interesting features of our yearly program. The contest plays, as well as those used in assembly, were directed by students under the supervision of the troupe director. For our second annual contest the Juniors chose a fantasy, "Stars and Groceries"; Sophomores, "Eether or Eyther"; Seniors, "A Dispatch Goes Home"; Freshmen, "Who Says Can't?" Last year, Sophomores won the contest. This year the Senior play, directed by Gladys Riley, won. A Senior, Wilbur Slaton, was chosen best actor, and Margaret Ridenour, a Sophomore, best actress. On Recognition Day, the winners were presented with gold felt masks on blue shields. We plan to make these masks the regular awards for those students who are outstanding in our contests just as letters are awarded to athletes.

In March, the initiation of twelve new members was followed by a dinner and a theater party.

We have not yet entered the state one-act play tournament, but a number of our members attended this year. We enjoyed every session, and felt especially benefited when we received a copy of the judge's criticisms of each play and actor.

As a part of the program featuring Honeyboy and Sassafras of radio station KDKA, we presented "A Proposal Under Difficulties" in May for the American Legion. During the year several plays were given for community organizations.

The major parts in the Glee Club operetta and the Senior play were assigned to Thespians. The newly elected officers are enthusiastically making plans for next year.

Virginia McDaniel, Secretary
Grace Loar, Troupe Director

Troupe No. 172**Arkadelphia High School
Arkadelphia, Arkansas**

To become a Thespian is the ambition of every member of the Jack and Jill Players of Arkadelphia High School. The Dramatic Club has sixty members, but in the lead one will always find a Thespian. Although the requirements have been tripled, we have twelve new Thespians this year.

Our work for the past two years has encompassed all phases of dramatics. Much of the success of the club is due to the manner in which the sponsors cooperate. Mrs. R. B. Thomas and Mrs. E. L. Rudolph, teachers of speech, are directors and are responsible for all play production. Miss Alberta Harrington sponsors the costuming, and Miss Amy Jean Greene the stage settings. Miss Greene also sponsors the Playwriting group. By this division of work and responsibility many more plays are produced.

In the past two years, we have presented six full length plays, and one or more one-act plays at each weekly meeting. The three-act plays were: "She Stoops to Conquer", "Come Seven", "My Irish Cinderella", "Shirt Sleeves", "In Old Casadonia", and "Honor Bright". "She Stoops to Conquer" was the most elaborately staged and costumed. The most successful from a financial point was "Come Seven", a negro comedy by Octavus Roy Cohen, which was sponsored by the club, but was enacted by members of the high school faculty.

In the Arkansas Little Theatre Tournament, we won the cup for the second consecutive year. Every member of the cast was a Thespian. In our district we also won first place in a high school tournament sponsored by the University of Arkansas. The play we entered in these contests was "Juliet and Romeo", by Harry Wagstaff Gribble.

The costume box has had many additions, most of which were made by the members under the supervision of Miss Alberta Harrington. The costume committee produced "The Knave of Hearts" to illustrate the effectiveness of costume plays.

For the stage we have acquired a sectional stairway, a suite of overstuffed living room furniture, two home made floodlights that are so satisfactory that other organizations rent them, several sets of doors and windows, a master switch, and numerous small items such as bells, telephones, lights and tools.

The Workshop Group, under the direction of Miss Amy Jean Greene, studied the writing of one-act plays. As a climax to the year's work, an open meeting and reception were held to which the public was invited. At this meeting, three student written and directed one-act plays were presented. These illustrated all phases of the work of the Jack and Jill Players and of the Thespians.

This year for the first time we had matinees for the smaller children. One of the most popular matinees was an original dramatization of "Cinderella". Particularly effective was the ballroom scene, in which twenty colorfully costumed tots danced the minuet.

The last event of the year was the Thespian banquet, at which were present thirty-five Thespians and four sponsors.

The Thespians have furnished plays for the Rotary Club, the D. A. R., Women's Library Association, the U. D. C., and for high school chapels. We have been guest players at two college dramatic clubs.

B. Thomas, Director.

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Troupe No. 175**Gallatin County High School
Bozeman, Montana**

The Gallatin County High School Troupe of National Thespians at Bozeman, Montana, has had a very busy and interesting year. The year was begun with an assembly program, "The Maker of Dreams". A month or so later the Thespians sponsored a masquerade dance—the purpose of which was to make enough money to replenish our make-up supply, and take care of various expenses throughout the year. Many Thespians took part in the Senior Play, "The Black Falmingo", which was presented early in the spring, and in the Dramatic Club play, "Smilin' Through". The Thespians gave the last assembly program of the year—presenting "Yeah Variety" before the school.

Two initiations were held this year, and at the close of the school year there were approximately twenty members in Troupe 175. The last meeting of the year was devoted to the election of officers, and a discussion of plans for next year. The officers elected were as follows: President, Dan Lovelace; Vice President, Joe Gex; Corresponding Secretary, Anna Lou Wilkin; Secretary-Treasurer, Katherine Kenyon. A program committee was appointed for next year, consisting of Katherine Kenyon, chairman; Al Grantham and Betty Eagle.

Margaret Dewey, Director

Ann Lou Wilkin, Corresponding Secretary..

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Troupe No. 176**Butte High School
Butte, Montana**

Troupe No. 176 entered into the 33-34 school year with but two members left in the club. However by the end of the year the membership had increased to seventeen members.

In our school we have three clubs, the Red Domino which consists of Freshmen, Sophomores and Juniors; the Senior Dramatic club which consists of Seniors only and the Thespians which have members in both clubs.

The Red Domino Club sponsored the fifth Inter-Class Little Theater Tournament on February 19, 1934. Each class presented a different play, with the Juniors, under the supervision of Herbert Tunnell winning the contest.

In December, 1933 the Senior Dramatic Club presented four one-act plays to the public. In April, 1934, they presented a three-act play, "Wild Waves", on two separate nights. This play was a huge success due to the able supervision of our advisor, Miss Lillian Kerrigan.

The play, "Maid of France" was chosen for Little Theater Tournament and placed third in state competition. Jack O'Connor received the award of Best Actor's medal for his work in the play.

In March, 1934, the following members were initiated into the Thespians: Francis Binder, Jack O'Connor, Lola

Bernard, Betty Lou Manley, Helen Pettibone, Marjorie Fennimore, Norman Lee, Jack Rodda, George Harrison, Eloise Kilberer, Marion Tower, Edra Parsons, Ann Clark,



Troupe No. 176
Miss Lillian Kerrigan, Sponsor
Butte (Montana) High School, Butte, Montana

and Jean Duncan. Rune Hultman and Herbert Turnell were holdovers from last year. Jack O'Connor was elected President, Eloise Kilberer, Secretary-Treasurer; and Herbert Trennell, Prompter.

Eloise Kilberer, Secretary-Treasurer.

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Troupe No. 185

Little Theatre, Austin High School Chicago, Illinois

With the introduction of the economy program in Sept. 1933, activities of the group were necessarily curtailed. We quote the following for the first semester 1933-1934:

Laf Day program; Readers—Armistice Day program; Production—Alyce Gerstenberg's "The Pot Boiler", benefit Student Aid Fund; Meeting and election of Thespian officers—Austin Y.M.C.A.; Production—"Saturday Market"—Austin Woman's Club; Miss M. Glynn and four members—guests of Northwestern School of Speech—"The Gas Light" and tea at Willard Hall.

During the second semester, twelve original one-act plays, the fruit of the experimental class in Playwriting, shared the major interest with the compiling of the scholarship statistics for the Disraeli report; Broadcast WCFL in cooperation with the Law Club; the presentation of a Glorified Follies Bergere with Jim Kelly serving as Master of Ceremonies; readers for Memorial Day program; two members represented group as guests of Blackfriars, Chicago University dramatic group.

Group attendance at the following: Goodman Theatre—"The Romantic Young Lady", "The Torch-Bearers", "The Concert", "Arkansas Bear", "Anathema", "Great Catherine", and "The Farmer's Wife".

Central Y.M.C.A.—John Ferguson; "The Church Mouse", "Crime at Blossoms", and "The Far Away Hills".

Chicago Woman's Club—"The Twelve Pound Look" and "Life of Beethoven", Auditorium Theatre—Ballet Russe.

New members of Troupe No. 185 are: Miss Eleanore Dintzis, Jim Kelly, Miss Charlene Shafer, and Miss Loretta Wasil.

Kenneth Torgeson, best Thespian 1932, has just completed a full year's scholarship at the Goodman School of the Drama and is to return there in September, having

earned his second year's scholarship. Miss Phyllis Waldman, Thespian 1932, has just completed her Freshman year on a full year's scholarship at Beloit College, Beloit, Wis. The president of Troupe No. 185, Miss Bessie Nicopoulos, Thespian 1932, was winner of the 1933 Chicago University scholarship. Other officers are: Joseph Hammer, Vice-president; Robert Nelson, Secretary-Treasurer; Herbert Zimmerman, Sergeant at arms. Miss Madeleine Glynn is our director.

Robert Nelson, Secretary-Treasurer.

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Troupe No. 189

Magnolia High School Matewan, West Virginia

With only three members left from last year, the troupe was somewhat inactive until after the first initiation which occurred on January 10. At this time four boys and four girls who had had major roles or the equivalent in "Heart Trouble" proved themselves worthy of becoming Thespians and were initiated into the troupe. The next initiation was held on May 15 with eight more, who had won their laurels in "Digging Up the Dirt", being admitted. There was no time to receive new members after the presentation of the third production of the year, "Crocodile Island", a musical comedy given on May 23 as the senior number, in which the Thespians had leading parts. Several of the Thespians also appeared in the one-act play, "The Neighbors", which was presented earlier in the year.

The most interesting meeting was held on February 15 at the home of the director. A heart party had been arranged to follow the regular program, but the students became so enthusiastic in their discussions of the articles in The High School Thespian that the party became a very minor affair. The president, Junior Tiller, had assigned each one a certain article to review, and the talks were exceedingly entertaining and worth-while. In this way each one got the gist of the whole magazine.

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Troupe No. 191

Webster Groves High School Webster Groves, Missouri

The Webster Groves Troupe of National Thespians completed a most successful year—perhaps the most worthwhile in the three years of its existence. Twenty new members were initiated into membership, making a total alumni and active memberships of over seventy.

Six major productions were given during the year with all major production positions and acting parts filled by Thespian members. The plays were Aurania Rouvérol's "Skidding", Laurence Eyre's "The Things That Count", John Galsworthy's "Strife", Arthur Goodrich's "So This Is London", R. C. Sherriff's "Journey's End", and Martin Flavin's "Children of the Moon".

The stage organization is becoming more efficiently organized each year. The staff for 1933-34 deserves much credit for making possible the satisfying performances of the year. They are: Stage managers, Edward Mark and Ralph Johnson; Electrician, Edward Mark; Business Manager, Clark Longworthy; Publicity Managers, Eileen Devers and Bill Pegram; House Managers,

Charles Lewis and Bill Conn; Property Managers, Dorothy Ann Krueger and Lois Kelly; Costumes, Alice Keller; Make-up supervisors, Betty Dutrow and Mary Katherine Roach.

A new feature was the presentation of "Journey's End" under the sponsorship of the Webster Groves Peace Council as a cooperative project of the Alumni Thespians and the dramatic department. This production easily ranked itself as one of the finest, most realistic ever put on by the department. The leading parts were played by Frank Peterson, Roland Havenor, Clark Langworthy, Frank Colton, Robert Baxter, and Carl Schneider. Each actor consistently lived his part as a soldier in a real war, and together they sustained the total integrity of the "trench" situation throughout the performance. Outstanding in the success of the play was the effective staging under the direction of Fred Cheney, stage manager, assisted by a very efficient stage crew. Stage lighting was done by Edward Mark, who produced a variety of authentic effects through a clever use of lights. The set was painted by Louis Pechmann. Others who assisted in building the set and executing the sound effects were Ralph Johnson, Winifred Schwarz, Frank Brown, Walter Zemitzsch, Bill Sneed, Lee Lyons, Leslie Rossiter, Carroll Bourgeois, Bill Cann, Lois Kelly, Dorothy Ann Krueger, and Edith Ellinger.

For the coming year a class in stagecraft will be introduced making six dramatic classes in our school.

In addition to the long plays of the advanced group, a number of short plays were presented by the beginning classes.

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Troupe No. 195

Fort Benton High School Fort Benton, Montana

This year has been one of the eventful years for the Thespians in our troupe.

In the spring we were scheduled to take charge of an assembly program. We finally decided on a radio program and proceeded to work it out. We included several songs, a speech by our director, a reading or two, and two one-act plays.

The first, "The Youth of Don Juan", which was published in the Scholastic Magazine, was given, and second, "Love, Love, Love", a one-act play which we adapted for radio production.

We borrowed the broadcasting unit from the Fort Benton Commercial Club. The microphone was installed in the music room and broadcast through the set down into the assembly, one floor below.

We felt quite proud of our work when we realized the fun every one had had out of the program.

We Thespians also sponsored that four star picture, "Cradle Song", at the local theater in an effort to raise money to put on the one-act plays.

The officers of our troupe are: Harold Roudebush, president; Roberta Ross, vice-president; Marion Smith, secretary-treasurer; and Miss Alice McCallum, sponsor. Other members are: Morris Walker, Helen Cox, Roberta Ross, Doris Bateman, Beatrice Chappell, Neal Archer, and John Stevens.

In December the play, "The Volunteer Wife" was put on by the senior class. The cast included several members of our troupe. "The Volunteer Wife" was a delightful

three-act comedy with action, amusing lines, and scenes that kept the crowd roaring.

The following one-act plays were produced in March: "It Must Be Love", "Darkness and Dawn", "Circus Lady", and "Bargains". "It Must Be Love" was chosen by the audience to be the winning play.

"Baby Steps Out," the junior class play, was staged later and proved to be delightful entertainment.

Besides these usual programs, the Thespians put on a vaudeville, consisting of eleven numbers, to go with the moving picture, "Cradle Song".

Altogether, it has been a very busy and interesting year for our troupe.

Marion Smith, Secretary-Treasurer.

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Troupe No. 198

Grove High School Paris, Tennessee

Actions speak louder than mere words. We submit the following accomplishments as proof of a year well spent:

1. Continuation of a One-act Play Tournament throughout our county to encourage interest in the promotion of better dramatics among our neighboring high school groups. Our Thespian troupe sponsored the first contest of this kind a year ago with gratifying success. Wishing to make the affair an annual event we followed it this year with a tournament which aroused even greater interest and showed marked improvement in production.

2. A lecture on modern plays by a well known and quite well informed drama student. Our Thespian troupe took the initiative in inviting this lecturer and in guaranteeing her expenses.

3. The presentation of our Thespian play, "Seventeen". Because we believed that a Thespian performance should have the polish of earnest acting we worked long and well on "Seventeen", and we are proud of it. We believe that the story in itself is a good one, and we hope that our interpretation may have been true.

4. The creation of an inexpensive but effective porch set which was a great addition to our play.

5. An all-year series of programs, worthwhile and instructive. This year, each member, when answering roll call, related some small but up-to-the-minute point of interest on the theatre, plays, actors, and the like. This proved both helpful and entertaining.

There you have our activities respectfully submitted. We hope that we have done our part.

Elizabeth Robinson, Secretary.

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Troupe No. 200

Charleston High School Charleston, West Virginia

The troupe report for the Charleston High School, Troupe No. 200, does not in the least indicate the amount of activity engaged in by the Thespian members during this past school year. Outside of the contest play, various business meetings, and initiations of new members twice during the year, activities have been confined to participating actively in the multitudinous works of the Curtain and Mask Dramatic Club. And these activities have kept the members exceedingly busy.

Two initiations have been held, one in the fall and one in the spring, just before tryouts for the contest play. At the fall initiation eight new members were added to the three left from last year: Clarence Greenleaf, Margaret Kears, Mildred Frost Brown, Arnold Addison, Frances Faulkner, Bud Davis, Betty McKee, and Philip Caplan. With the spring initiation four more people won the coveted honor; Gene Davis, Lon Barringer, Caroline O'Neale, and John Weakland.

Particularly have the Thespians been active in the new project of student directed plays carried on by the Curtain and Mask Club for the first time this year. All five of these student produced plays were directed by Thespians.

The high spot of the year, of course, was the State Play Contest. Our production was "Highness" and the cast was composed of Margaret Kears, Ann Ferguson, Clarence Greenleaf, and Philip Caplan. The entire cast was placed on the honorable mention list announced by the judge; Margaret Kears was rated as doing the best individual piece of acting in the entire contest. Clarence Greenleaf rated third, and Philip Caplan was fourth. Thus three of the six on the all-state cast were from our troupe. To complete our happiness, "Highness" was awarded the prize for the best play of the contest.

The last activity of the Thespians this year was the part the senior members took in the senior play, "Holiday". Thespians in the cast were Ann Ferguson, who played the lead of Linda; Clarence Greenleaf, playing Ned; Arnold Addison, playing Edward Seton; Frances Faulkner, as Laura Cram; Fan Auld as Susan Potter; Gene Davis as Johnny Case; Betty McKee as Delia; and Bud Davis and John Weakland who played the butler and houseman, respectively, Charles and Henry. Dorothy Siedenburgh.

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Troupe No. 202

Concord High School Concord, North Carolina

In the third year of its existence, Troupe 202 took an important part in the school activities, despite the financial difficulties with which it was confronted. The club felt a serious blow in losing its full time Dramatic Art Teacher, Miss Margaret Jane Maybry, but was able to carry on in a very successful way under the direction of Miss Lillian Quinn.

The Pan Players, as our Thespians choose to call themselves, had for the second time the contract for a Lyceum Course instead of the regular professional course. The troupe gave a series of one-act plays, which were well received and proved a financial success.

"Peg O' My Heart" and "Skidding" were the two major productions of the year. "Peg O' My Heart", which the club considers its best piece of work for the year, was exceptionally well done and was received with enthusiasm and acclaimed by the towns people at large. The troupe had several requests for a second performance, but time did not permit this. As a senior play, we gave "Skidding", which was also well done. Both these three-act plays were dramatic and financial successes, and the cast felt paid for its earnest endeavor.

During the year the following one-act plays were done: "The Shadow", "His First Dress Suit", "Betty's Butler", "Silence Please", and "Uncle Santa Claus".

The Pan Players look forward to another busy and profitable year.

Troupe No. 207

Union High School Mount Vernon, Washington

Troupe 207 opened a successful and inspiring year last September in the home of the director, with seven members to begin the work of organization. Helpful and enthusiastic officers were elected, who have promoted our year's activities in a very creditable manner.

Our Thespians took an active part in the plays of the school, "All At Sea", and "The Sixth Key", not to mention the five one-act plays presented by the Dramatics Class on its annual Little Theatre Night in April.



Troupe No. 207
Union High School, Mount Vernon, Wash.
Miss Mary G. Thompson, Sponsor

Monthly meetings were held throughout the year in the homes of the members, when things of interest were discussed. Our February meeting was held in the home of Mrs. John A. Munch, a good friend of our Troupe. In her spacious and beautiful recreation room the members held an open meeting to which they invited their friends and prospective members. The program consisted of a one-act play, and reports by some of the members who had seen Katherine Cornell in her repertoire of plays in Seattle.

The thrill of the year's work came in March when the members of the Troupe were privileged to attend the performance of Walter Hampden in "Macbeth" at the Metropolitan Theatre in Seattle. And what a theatre party that was! Undoubtedly, that was the richest experience of the year.

We have already made plans for a Beach Party early in September, when we may say "adieu" to some of our group who will be attending college next year, and welcome several new members who desire membership during the next school year.

Mary G. Thompson, Director
Troupe No. 207, Mount Vernon, Wash.

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Troupe No. 208

Edinburg Senior High School Edinburg, Texas

Although few in number, members of Edinburg Thespian Troupe, No. 208, planned a program of interesting activities for the year. Programs at regular club meetings, held bi-monthly, were to serve as an introduction to drama in various countries. As a part of this study "Op-O'-Me-Thumb" was chosen for the troupe's entry in the county inter-scholastic league contest. One of the programs was presented by Edinburg Thespian alumni.

Troupe members undertook the direction of one-act plays and assumed responsibility for advertising, ticket sales, and program arrangements for public presentations of the High School Dramatic Club. Among plays directed by Thespians were "Dreams", "Duetto", "Ask Nancy", "Alice's Blue Gown", and "The First Dress Suit", the last two being chosen for public performance. Other one-act plays presented during the year were "Jimmie", "Short Cut", "Do Men Gossip"? "Not Quite Such a Goose", and "The Right Answer". Thespians also took leading roles in the following full-evening plays: "Where's Grandma?", "When Irish Eyes Are Smiling", the junior class play; and "The New Poor", presented by the senior class.

Another important part of the year's work was the addition of collections of dramas and of books on drama and dramatic principles to the high school library.

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Troupe No. 213

Central High School Red Wing, Minnesota

Our first dramatic production this year was the Junior Class play, "Take My Advice". This was followed by two one-act plays, "Dust of the Road" given at the annual Christmas program, and "Romance Is A Racket", at the Junior Frolic. In the spring the operetta, "Don Alonzo's Treasure" was presented, and as the Senior Class play we chose "Captain Applejack". Thespians took leading parts in all these productions, and five students earned their Thespian memberships. Thespians were also leaders in the activities of our dramatic club, "The High School Players".

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Troupe No. 215

Stambaugh High School Stambaugh, Michigan



Joyce Madsen and
Marcus McQuowan
"Mamma's Baby Boy"

Troupe No. 215 of the National Thespians began the year 1933-1934, its third year, with a membership of six Thespians and four understudies. A number of graduate students attended the meetings and gave active help throughout the year. The members met twice a month, at which times plays were read or acted, "make-up", and principles of acting were discussed.

At an early meeting plans for a try-out for new understudies were made. A faculty committee acted as judges. As the local club is limited to twenty, six girls and four boys were selected. Later in the year a new club artist was elected to replace one who left.

The new understudies were initiated by acting roles in a Nursery Rhyme football game presented at a "Pep" meeting.

"An Old Fashioned Proposal" and "A New Fashioned Proposal", a dramatic contrast, were presented before the Senior High and then before a private organization, "The Joan of Arc Club" at Caspian, Michigan.

"At the Movies", a farce, was given before the student body. A number of five minute plays were given at various times during the year for advertising.

A five-cent show composed of a song number in costume, "Lazybones"; a monologue in costumes, "Fashions of East and West", and a one-act play by an all-boys cast, "I Haven't Time" was given in the Intermediate Assembly.

For the Christmas program for the entire school, we were permitted to use the stage in the gymnasium, and we gave "The Christmas Party" by Zona Gale.

In March our one big public performance was given in the gymnasium. "Sweethearts", a two-act play in costumes of 1845 and 875, was presented. For this we made both scenery and costumes. "The House Across the Way" and "Jerry", a farce, and a dramatization of the song, "Sitting On A Log" completed this group. From these we cleared enough money to pay the installation fees of all our new members, and to buy Thespian pins for our three Best Thespians. In doing this we established a precedent which we hope will be a spur to still greater interest in dramatics.

The Thespians "made up" the actors in the Girl Scout operetta, "Little Red Riding Hood", and the Senior play, "Mamma's Baby Boy"; in this latter about half of the cast were Thespians.

During the spring of the year several more assembly programs were given. "More Than A Million", "The Alice Blue Gown"; "Household Hints", "Betty Behave"; a song and pantomime number, "Down By the Old Mill Stream", and a dialogue, "Bridget O'Flynn", were presented.

"More Than A Million" and "Betty Behave" were given at a Woman's Civic Club luncheon. "Betty Behave" was given twice more—once at a Women's Guild and at the Troupe Installation.

The Troupe Installation was preceded by a spaghetti supper and toast program. Decorations were in the gold and blue Thespian colors. Candles were used—they are a part of our local club ritual. The Thespian mask was used on the tables and the programs. Ten new members were installed, thus bringing to a close a pleasant year.

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Troupe No. 216

Sunset High School Dallas, Texas

Four one-act plays have been presented in Sunset by the Thespian Troupe since the beginning of this year. This includes the contest play "Fixin's", also. The three plays presented in the school auditorium were, "Alice's Blue Gown", "The Rehearsal", and "The Thousand Dollar Reward".

Mildred Hulcy, Secretary.

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Troupe No. 219

Pana Township High School Pana, Illinois

On November 1, 1933, five members, namely, Raymond Kennedy, Daryle Dawson, Leah Simmons, Stuart Reed, Glenn McClung, started the wheels of the Pana Township High School Troupe No. 219 of the National Thespians. Our school has had a charter for two years but because of financial difficulties did not organize until this time. Most of our members are connected with the Mask and



Original Charter Members from Troupe No. 219,
Pana Township High School, Pana, Ill.
Miss Isabel Cassell is sponsor

Wig Club, a dramatic organization for juniors and seniors, or have been members of the Junior Dramatic Club, the organization for the freshmen and sophomores of the school.

The first Thespian venture was the troupe production of "Printer's Ink". We gave this as a lyceum number in the study hall to secure funds for a cut in the school annual. The same play was later given for the entertainment of a church organization.

The junior class play "Seventeen" gave others opportunity for membership. These initiates were John Still and Mayo Mills, juniors; Rita Bost, Estelle Ellis, and Mary Rollo, seniors.

The Thespians who were seniors were in Miss Isabel Cassell's production of "The Thirteenth Chair" given as the senior class play. It was the first mystery given as a class play in Pana and was very successful.

With a make-up demonstration by the director, we ended our first year under the direction of Miss Isabel Cassell, and Miss Marian Templeton.

Leah Simmons, President.

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Troupe No. 222

Rye High School Rye, New York

This year our Troupe has had complete charge of all the dramatic activities of the school. In the early fall we constructed a much needed set of scenery.

The first play presented was "The Church Mouse". The scene-painters division of the Thespians received professional instruction in painting the new scenery so that it could be used for the two different settings required for this play.

The next problem which the Thespians tackled was the staging of the Junior High School's production of "The Emperor's New Clothes". This play required a great deal of work on stage setting, and the costuming of a double cast of one hundred and fifty members. The Art department of the school designed the stage settings and the costumes. The Clothing department aided the Thespians in charge of costumes.

The last major production was "Tiger House". This play is a very difficult one to stage because of the complicated set and the off-stage effects required.

In addition to these major productions we staged the Wednesday assembly programs, which occur each week.

Fourteen new members were initiated before the student body on June 13, 1934.

The next semester promises to be a very interesting one as we plan to see a Broadway production every two months during the year.

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Troupe No. 226

Washington Irving High School Clarksburg, West Virginia

This troupe organized three years ago under the direction of Miss Lillie Mae Bauer has finished a most successful year. Three initiations were held during the year and we now have 25 members to begin work in September.

We have done one major play each year since our organization and they are: "The Importance of Being Earnest", "The First Mrs. Frazier", and "The Black Flamingo". The last mentioned play is the most successful one we ever produced and was unusually well received by the audience. The cast was composed of James Call, Eleanor Bracey, Jean Maxwell, Fred Stewart, Bill Shelbaer, Tom Warfield, Robert Keister, Mary Elizabeth Rogers, Russell Freeman, Donald Wilson, Harold Kaesberg, William Price, and 15 members used in the mob. Mara Etta Lawson, a talented dancer as Charlotte added much to the dance scene in Act II. Tom Warfield, Mary Elizabeth Rogers, and Harold Kaesberg in the roles of Bourien, Diana, and Gavroche received commendable newspaper write-ups. The scenery was designed by Paul Thompson, Washington-Irving actor alumnus, and Robert Vellines, Thespian alumnus of Troupe 4.1 Marjorie Guthrie was the blocking artist. She spent hours drawing blocks which finally completed a magnificent French Inn atmosphere on some old scenery we had.

Our troupe has also presented numerous one-act plays, the most successful being "Aria-da-Capo" and "Finders Keepers". Last year we took as our project the study of World Drama from the Greek period to the present. The

past year we emphasized modern plays and modern producers. Thespians have also acted in the last two senior plays, "The Patsy" and "Skidding".

Much interest is shown in Thespian work throughout our school and city. This year in conjunction with Troupe 181 our troupe assisted in establishing the chapter at Victory High School.

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Troupe No. 228

North Side High School Fort Worth, Texas

The Thespian troupe of North Side High School occupies both an active and an honorary place. Its members have a central position in the dramatic activities of the school, directing and sponsoring many worth while projects, as well as being actively engaged in the business of acting in the best plays.

The first play of the year was a highly successful performance of "Kempy", a three-act comedy. When the mid-term Senior class failed to produce a sufficient number of qualified members for the traditional play, the Thespians loyally said, "The play must go on". As a result, "The Blue Ghost" was produced with ingenious lighting and stage effects, as well as with a type of acting which was received with great enthusiasm by the audience.



Benjamin
Make Up for
"Red Lillies"

An appropriate and worth while one-act play, "Crinoline and Candlelight" was given on Washington's birthday.

An all-Thespian cast presented "Red Lillies" in the Texas Interscholastic League One-act Play Contest, and leading roles in the Spring Senior play "The Mad Dictator" were played by Thespians.

"Thimble Theatre", a group of less experienced players in the school, was directed by Thespian members, or qualified members. This group gave an evening program of one-act plays and several assembly programs.

Aside from these activities, the Thespian troupe is made an honorary organization in the school by awarding pins at graduation time to not more than the five best Thespians graduating each semester, upon the recommendation of the director, Alma Copelin, of the Department of Speech.

Those receiving the award this year were: John Ed Williams, Helen Smythe, Doris Smith, Marvin Mills, Nancy Carter, C. N. Thornton, T. C. Curlee, Johnnie Pearl Bourland, and Horace Carswell.

Troupe No. 230

Pennsylvania Avenue High School Cumberland, Maryland

On the calendar of the Troupe No. 230 of the National Thespians were these events:

December 8—County Declamation Contest (eight of the ten contestants were Thespians).

January 3—"The Maker of Dreams"

January 30—"The Patsy".

February 23—One-act Play Tournament.

March 8—Annual Recital of the Troupe.

Following are some of the numbers on the program of the Annual Recital:

Modern Version of the Balcony Scene from "Romeo and Juliet", "Sylvia's Dream" by Geibel, a piano solo; "Antigone" by Sophocles, a reading; "Duna" by McGill, a violin solo; "Where the Cross Is Made", by O'Neill, a reading; "Bon Jour, Ma Belle", by Eden, a vocal solo; "The Wooing of Katharine" from "The Taming of the Shrew"; "Lilac's Breath", a comedy in one act by Harold Rowe, a member of the Troupe.

The newly elected officers for next year are: President, Lester Weller; Secretary, Mary Louise Beeche; Treasurer, Violet Teets. The retiring officers, Marion Witherup, Hazel Bennett, and La Verne Ambrose, graduated in June.

Other members of the Troupe are: Wanetta Ayers, Ruth Brashears, Clair De Vore, Thomas Douglas, Ivan Frye, William Grimm, Donald Holtzman, Eileen James, Dorothy Neel, Harold Rowe, George Statler, and Ruth Weber.

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Troupe No. 233

Glenbard High School Glen Ellyn, Illinois

The Senior class play, Capek's "R. U. R.", brought several new members into our troupe. Twelve Thespians were in the cast and eight worked on the production staff. This play was most interesting to produce from the standpoint of acting, climax, and staging.

The Junior play, "To the Ladies", by Kaufman and Connelly, gave our troupe seven new Thespians.

The scenery for these plays, as well as the one-act plays given during the year, was designed and built by the production staff.

Helen Peck Allen,
Instructor of Dramatic Art.

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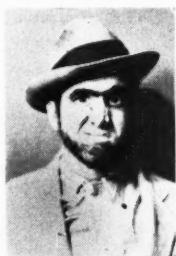
Troupe No. 234

Hays High School Hays, Kansas

Troupe No. 234 started its second year by sponsoring the All-School Play, "Dad's N. R. A.", an "up-to-the-minute" comedy. From this effort they secured enough money to finance the contest play "Submerged" which received the rating of excellent.



"The Maker of
Dreams"
Troupe No. 230



Adrian Arntz
Make Up for
"Red Lillies"



Mrs. Blanche Bowman's Thespians
at Hays High School, Hays, Kansas (Troupe No. 234)

The second ambitious project was giving a program of three one-act plays on a Saturday so that neighboring high schools could be invited. At this program the troupe held their formal initiation in order that the visitors might be informed concerning the aims and purposes of the Thespian society.

During the year the Thespians of Hays Senior High School sponsored and directed the two one-act plays: "Who Says Can't?" and "Wienies On Wednesday". Only Sophomores were permitted to try out, thus insuring some new material for our troupe.

The topics for other meetings were: Literary selections by new members; Reading of plays; Selection of the sophomore plays; and Comic skits.

The most worthwhile accomplishment in dramatics came through the influence and help of the senior Thespians; that was the choosing and presenting successfully for the senior play, "The Road to Yesterday". We used different students for the seventeenth century characters in Acts II and III so that about thirty seniors acted in the play. This was the high point of the year's dramatic activity for Hays Senior High School.

Blanche Bowman, Director.



Thespian Troupe No. 235,
Ellenville High School, Ellenville, N. Y.
Miss Grace Everest, Director.

Troupe No. 235

Ellenville High School

Ellenville, New York

Troupe 235, has enjoyed an active, constructive season. Members have assisted on the producing staff and played in the casts of "The Patsy", "Two Crooks and a Lady", "Night At An Inn", and "Other People's Husbands". They have cooperated with several community dramatic projects, the inter-school Dramatic League, and on two occasions helped make up casts in nearby towns. Almost the entire personnel of the newly accredited class in Drama were Thespians and we are anticipating an even better season next year.

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Troupe No. 239

Wayne County High School

Wayne, West Virginia

The first action of the Wayne troupe was to give a play, "Gypsy Fires" by Allan Davis, on December 15. The play was considered a success. It was the first play of its kind ever undertaken at Wayne County High School. The outdoor scene and the gypsy atmosphere created by the language and music seemed to be sensed by the audience.

The Wayne troupe took "The Severed Cord" by Maxine Finstewold to the state contest at Fairmont Teachers College.

New members were taken in until we had twenty members and two active alumnae. They are: Clara Terrell Burgess, George Roberts Burgess, Robert Clay, Charlotte Adkins, Garnet Lloyd, Burgess Copley, Robert Jackson, Isabell Merchant, Avanelle Myrtle, John Perdue, Juanita Maynard, Kathlyn Pyles, Noval Smith, Homer Pelfrey, Alice McVey, Eleanor Solomon, Sara McClellan, Charlie Brumfield, Glen Preston and Tennessee Johnson. The active alumnae are: Samuel Kelley and Ozzie Simpkins.



Troupe No. 239
Wayne (W. Va.) County High School
Miss Della Holbert, Sponsor

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Troupe No. 242

Edgemont High School Edgemont, South Dakota

The activities of The National Thespians of Edgemont High School have been very successful for the year just passed.

Interest is shown because of the larger membership in our group and I expect to see the Thespians become a potent factor in our High School.

We have had our regular meetings and special ones to complete our work in, so as to gain the advancements which our club offers.

Our high school, sponsored by our director and Thespians, have produced three one-act plays which were: "Sliced Bread", our Thanksgiving play; "The Pampered Darling", Christmas play; and "Not Quite Such A Goose", a comedy for the school entertainment.

Also members of the Thespians had major roles in the three-act plays of the year. These were, "Who Wouldn't Be Crazy", comedy; "Captain Applejack", mystery-comedy; and "A Paragraph For Lunch", a comedy. They were attended by many and considered a great success.

We hope that our troupe will gain in the future and that all troupes will show an improvement in their activities. And we sincerely think that under the guidance of our capable and interesting director, Miss Betty Rumble, our troupe will produce bigger and better results in the coming years.

Roy J. Cork, Secretary and Treasurer.

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Troupe No. 245

Vandalia High School Vandalia, Illinois

This is the second year for our troupe. We followed the same plan which we followed last year of having a one-act play every two weeks, directed by a Thespian and with a cast selected from the student body. Several of these plays were presented at different places about town.

We have built a special storeroom in the basement of the school in which to put stage properties which gradually accumulate.

We helped build a wind machine, the plans for which were very fortunately secured through this magazine.

Thespians took leading roles in our Senior and Junior plays. We entered the play, "Dust of the Road" by Ken-

net Sawyer Goodman, in the annual one-act play contest of the Illinois Wesleyan University at Bloomington, Illinois and won second place. This is the second time our troupe has taken second place in this contest.

There will be a number of members to carry on the work next year, and we are sure it will be a very successful season.

Nora Ecker, Secretary-Treasurer,
Ralph W. Kober, Director.

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Troupe No. 247

Wilson High School Easton, Pennsylvania

A review of the activities of National Thespians shows that the program has been diversified to meet the needs of a year of changes at Wilson High School.

In the first place, the Alumni Thespians and High School met together once a month during the past year. The alumni found this meeting the one source through which they kept in close contact with Wilson High School, while the high school pupils felt the benefits of the mature judgment from the Alumni.

In conjunction with the dramatic club, the National Thespians heard speakers on: "Stage Experiences", "Rural Dramatics", "The Outdoor Theater in Europe", "Stage Diction", and "Stage Make-Up".

Not forgetting that a few members enjoy writing sketches, the program committee encouraged the writing of sketches, and two one-act plays were produced—"Wanted, A Wife", and "Cinderella a la Mode".

A genuine effort to raise the standards of plays resulted in the selection of "Pearls", "Neighbors", "All In A Restaurant", "Why the Chimes Rang", and "The Resurrection". The thoroughness with which each actor portrayed his part is seen by the number of times the plays were repeated.

The climax of the year's activity came when the members of the National Thespians took the leading parts in the school's two major productions—the operetta and the Senior play. The leaders in staging, acting, and make-up were all National Thespians.

With "activity" for its motto, Troupe 247 should become more and more "the" dramatic organization of Wilson High School.

Mildred Hahn, Director,
Mary Thomas, Secretary.

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Troupe No. 249

L. C. Humes High School Memphis, Tennessee

Another year has passed and L. C. Humes High School is still the only one of the five Memphis Senior High Schools that has a Thespian troupe.

The students are greatly interested in the work. Nine new members were initiated at mid-term and another class of eight or ten will be ready to become members early in the fall.

One of the most enjoyable features of the past year was the Box Party, given by our troupe director. The occasion followed the initiation of the new members—It was truly a "peace offering".



TROUPE NO. 247
Wilson High School, Easton, Pa.
Miss Mildred B. Hahn, Director

Some of the plays given during the year were, "Pink Geraniums", "Silas, the Chore Boy", "Three Strikes, You're Out", "Submerged", and "The Nine Who Were Mother".

Our class play in which many Thespians took part was "Shirt Sleeves". It is a Gateway play and proved a great success.

Jessie Kara, Secretary Troupe 249,
Else A. Schilling, Director.

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Troupe No. 252

Wardner Kellogg Union High School Kellogg, Idaho

Interest in the dramatic activity in our high school has been unusually high this year, due to the fact that we organized the new order of Thespians early in the year.

There were eight charter members who affixed their names to the roll and since that time four more have become eligible. These students sponsored several one-act plays, among them being "The Flattering Word", "Pyrrhus and Thisby", "Joint Owners In Spain", and "Dust of the Road". In January one of our most successful productions was the clever comedy, "A Lucky Break" in which most of our Thespians made lasting names for themselves. In May we presented the Junior play, "Digging Up the Dirt" through which several became eligible to The Thespians in the fall.

We have bought a lovely set of stage furniture, two spot lights and gauze curtains besides contributing liberally to class activities.

Our meetings were conducted at the members' homes once every two weeks. Each time two Thespians selected a play approved by the director, Miss Lindsay, and presented it by acting scenes and narrating parts, costuming

it as elaborately as they chose. Some of the plays thus discussed were, "The Servant in the House", "School For Scandal", "Pygmalion and Galatia", "Green Pastures", and "Emperor Jones".

As a climax to our study of the year, we are planning a trip to inspect one of the large theaters in Spokane in order to see the most up-to-date stage equipment. Our troupe has filled several engagements both in readings and plays for clubs and organizations in the city, and we look forward to a more profitable year next season.

Betty Howard, Secretary.

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Troupe No. 254

B. M. C. Durfee High School Fall River, Massachusetts

The Durfee Dramatic Club joined the National Thespians in January 1934. The five charter members are Jack Brian, president; Laurine MacDonald, secretary; Dorothy M. Hopwood, Beth Castonguay, and James Knight. Later in the year, twelve new members were admitted.

Under the efficient leadership of Miss Barbara Wellington, Troupe 254 immediately became very active. "Gloria Mundi," a purely Thespian production was given on a program with two plays from Emerson College of Oratory, to raise money for the Zeta Phi Eta scholarship fund. This scholarship, awarded for the best individual acting at the New England Drama Day contest, was won by Irene Prevost of our high school. Because of this honor, Miss Prevost was admitted to the Thespians.

Troupe 254 meets every other Tuesday, after the weekly Dramatic Club meetings, which always offer a dramatic program. The troupe meeting comprise planning, and rehearsing, with sometimes an outside speaker. Refresh-

ments are always served. The Durfee Dramatic Club voted to pay the individual initiation fees, since membership in the Thespians is a reward for club services, and open to all members. The Dramatic Club has never had dues for its members.

Our two-year drama classes, which meet every day, cover a drama study program, so Thespians have emphasized productions at meetings. Three one-act plays at Christmas, an annual Gilbert and Sullivan given with the music department, and a full evening of original novelties were our winter's activities. "The Thirteenth Chair", with many Thespians in the cast, was coached by Miss Elizabeth L. Leonard, an honorary member of our troupe. It was presented on June 8.

During the past year, a broadcast was given weekly over WSAR. The plays for this are chosen, cut, cast, coached, and presented by Thespian pupils with no adult help.

Our club members are much in demand as entertainers. Programs of plays, recitations, songs, or marionettes have been given for the Rotary Club, Lions Club, Home for the Blind, Girl Scouts, The Quota Club, and school parties.

Our social activities included a Hallowe'en masquerade, alumni reunion, picnics, and theatre parties to Providence and Boston and neighboring high schools to see "Rip Van Winkle", "The Barrets of Wimpole Street", and many others.

Membership in the Thespians is earnestly sought by all Durfee Dramatic Club members, who now volunteer much more readily for the hard work or "dirty" jobs of production, knowing that all will count toward the coveted honor.

We are very glad that we joined the National Thespians. Because of it, we have had a much wider range or experience, and, thanks to our director, Miss Wellington, many happy times.

Laurine MacDonald, Secretary.

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Troupe No. 255

Cannelton High School Cannelton, Indiana

The students in Cannelton High School, who were interested in dramatics and eligible to become Thespians, were very anxious to have a troupe in Cannelton. The dramatic teacher, Mr. George Weigel, did everything he could to get the troupe started and he was successful. The charter members are: Jacob Wittmer, Dean Roper,



Troupe No. 255
Cannelton (Ind.) High School.
Mr. Geo. D. Weigel, Sponsor

Varney Litherland, Paul McNeill, Irene Ellison, Ruth Gibbs, Marie Weatherholt, Virginia Cullen, and Etta Belle Gabbert. This is a total of only nine members in the troupe but there are many more who will be eligible to become Thespians at the next initiation.

The officers for the years 1933 and '34 were: President, Etta Belle Gabbert; vice president, Warney Litherland; Secretary, Dean Roper; Treasurer, Irene Ellison.

The season was started with the three-act play "Introducin' Susan" which was successful but the next three-act play, "Tiger House", was a "rip roaring" success. The last production was the operetta, "The Count and the Co-ed", which ended the successful season.

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Troupe No. 257

Hazleton Senior High School Hazleton, Pennsylvania

The National Thespians' Troupe 257 of the Hazleton Senior High School was organized January 17, 1934. The following officers were elected: President, Frederick Ditzel; Secretary, Helen Gerhard. From the time the oath was taken till the close of the school year, the Thespians participated in the various extra-curricular activities of the school. Six of our nine members had leading roles in our annual dramatic production, "The Royal Family", by Kaufman and Ferber. In the production given by the faculty, "Miss Partridge Presents", we were a part of the technical crew. In our Senior commencement play, five of our members were chosen to portray the parts in that delightful comedy, "It Never Rains" by Aurania Rouveral. Every production was a success and well received by a critical audience.

It was only under the capable direction of Miss Dorothy A. Turnbach that we were able to achieve such laurels unknown, heretofore, in the dramatic activities of our high school.

Helen Gerhard, Secretary.

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Troupe No. 259

Canton High School Canton, New York

Troupe No. 259 of the National Thespians has just been organized and as yet has not entirely separated from our own Dramatic Society, the Masquers. We have eleven members in the troupe so far, having held only the one initiation. When it is time for our next report we hope we will be able to tell you of many outstanding events as our troupe is planning a very active year.



Troupe No. 259
Canton (N. Y.) High School.
Miss Claire K. Gage, Sponsor

Troupe No. 260**Big Creek High School
War, West Virginia**

Early in the fall of 1933 the Dramatic clubs and their director, Miss Floy Gamble, began working toward the organization of a troupe of National Thespians. During the year the following plays were given: "The Call of Youth", "Moonshine and Honeysuckle", directed by Miss Gamble, and the Senior play, "It Won't Be Long Now", directed by Miss Helen Salkco and Mrs. W. A. Moorman.

Troupe No. 260 had its first installation ceremony May 11, 1934, with a membership of twenty-five. The following officers were elected: Nina Gravely, president; Kemper Kirtley, vice president; Frances Johnston, secretary; and Hazel Carver, treasurer. The troupe was divided into the following groups: Make-up, Directing, Costuming, Staging, Play Selecting, and Cast Selecting. Each member chose the group to which he wished to belong.

Although Troupe No. 260 was unable to enter the One-act Play Contest this year, it is looking forward to participation in that event next year.



Troupe No. 260
Big Creek High School, War, W. Va.
Miss Floy Gamble, Sponsor

The troupe has aroused much interest in the school and although the senior Thespians are leaving school, many other students are anxious to become eligible for membership. The Thespians have assisted in the various activities of the school and have made many valuable contributions to the stage as a spot light, an addition to the footlights, repairs on the stage scenery, and have started raising funds for a new piano.

In the troupe, there are some Thespians of outstanding ability. Kemper Kirtley, a senior, because of his excellent acting as "Peg-Leg" Gaddis in "Moonshine and Honeysuckle" and as Robert Preston in "It Won't Be Long Now", and because of his exceptional interest in dramatics was chosen "Best Thespian". Nina Gravely, a junior, as "Eileen" and as "Anita" in "The Call of Youth" displayed unusual acting. Her natural stage presence and her excellent diction make her a most valuable president of the Troupe.

The fact that our Troupe is yet quite young causes it to look forward anxiously to the coming school year.

Frances Johnston, Secretary,
Floy Gamble, Director.

Troupe No. 261**Fairmont High School
Fairmont, Minnesota**

The end of the 1933-34 school term brought to a close a most successful first "season" for Thespian Troupe No. 261 of Fairmont, Minnesota. The troupe was not installed in the National Thespian Drama organization until the last months of 1933. Since that time activities have been somewhat rushed so as to make the most of the remaining months. Since December, 1933, six one-act plays have been produced. The first three plays were given at the beginning of the Christmas season and included "The Shepherd Who Stayed", "Solitaire", and "The Christmas Guest". Later was Morely's humorous "Thursday Evening"; then a short mystery farce, "The Shot In the Dark", and lastly, a Chinese fantasy, "Tai Chien" which had all girls in the cast. One play, "Sod", was read at a meeting and put on the list of dramas which the club intends to use next year.

Besides the dramatic activities, lectures were given by Miss Annabel Carver, the troupe director, on the stage, stage equipment, make-up, lights, settings, business, and other similar subjects. Members were requested to bring paper and pencils and take notes on this information. Make-up classes were conducted under supervision of the troupe director. Besides furnishing make-up artists to school and city programs, the troupe also furnished electricians and stagehands.

Several members of the troupe were able to win their points toward membership in the National Thespian Society by participation in the three outstanding long plays of the year; namely, the junior class play, "The Queen's Husband"; the senior class play, "The Rivals", and "Rip Van Winkle". The latter play was produced and directed by Mr. Addison Aulger, who starred as Rip and who was supported by a high school cast. "The Rivals" and "Rip Van Winkle", two plays which are not usually staged by high school people, were both very successful.

Membership in Troupe 261 was limited to forty-five students who were elected through try-outs. Meetings were usually held every other week. If a play was given at a meeting, after the performance, members were asked for destructive and constructive criticisms. If a lecture constituted the meeting, an informal discussion of plays, characters or other interesting subject matter along drama club lines followed the meeting proper.

Throughout the year, the organization has tried to give performances as finished as possible and from the interest shown in the club, Troupe No. 261 has reason to believe that its efforts were well rewarded.

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Troupe No. 262**Picher High School
Picher, Oklahoma**

The Picher Dramatic Club was glad to be admitted to the National Thespians and installed Troupe No. 262 March 16, 1934. Glenn Shroyer, Maxine Kerley, Mona Jean Russell, Floyd Green, Arnold Woodall, and Lois West were the charter members. The local club, with an average of forty members under the direction of Pearl L. Bristow, has been very active for the past three years. The club met one hour each week for the regular lesson which consisted of physical exercises, voice training, and practice

work. Mimeographed lesson leaflets, outlining the history of the drama with emphasis on the drama of life for the present pupils, were also used. Active committees served for staging, costuming, and make-up.

The previous year the club remodeled the high school stage equipment. Old-fashioned floral drops were replaced with tan monk's cloth cyclorama and red velour front curtain. This was a very economical and beneficial project since all the work, including trackbuilding and curtain sewing, was done by the pupils.

This year public appearances for the members have consisted of ten one-act plays and pageants: "You Can't Skeer Me", "It Could Have Been Worse", "Armistice Pageant", "Christmas Seal Pageant", "When the Wrong Valentines Were Right", "Aided By Saint Patrick", "The Lie Detector", "The First Client", "The Meticulous Customer", and "Robert Burns"; one tragedy, "The Valiant"; lines and costuming for one operetta, "The Gypsy Rover"; one three-act mystery, "The Ghost Parade"; and various stunts, stories, and readings. Almost every week the high school assembly had some number from the club which entertained the school and gave experience to the performing members. The last vent was a social hour to entertain the thirty graduating club members.

Although only a few have been initiated thus far into the National Thespians because of low finances in our mining district, the organization has done much to promote interest in dramatics and a greater initiation is expected next fall.

Glenn Shroyer, President.

* * *

Troupe No. 273

Garret Schenck, Jr., High School East Millinocket, Maine

The dramatic season opened with a three-act comedy, "Bashful Mr. Bobbs", presented in December. This year we tried interclass plays for the first time. On February 16 the Seniors, Juniors, and Sophomores competed, presenting "Cloud-Burst", "A Mad Breakfast", "Farewell, Cruel World", respectively. The Seniors were the winners. On March 9 the Freshmen, Eighth grade, and Seventh grade competed, presenting, "The Grand Old Man", "Who Says Can't", and "With the Help of Pierrette". The Eighth grade won.

On March 23 the annual district contest was held to determine which school in our district would take part in the finals of the state contest. For the second time the contest was held at East Millinocket and for the third consecutive year our school won first prize. This year we presented "The Giants' Stair" by Wilbur Daniel Steele, with a cast of four Thespians. When we presented this play in the finals of the State One-act Play Tournament held at Bowdoin College, Brunswick, Maine, on April 13 and 14, we won the state championship by a unanimous decision over eight other competitors. This victory gave us the privilege of representing our state in the New England Tournament held at South Portland, Maine, on May 11 and 12 where we competed with the first and second prize winners in the other New England states. Here Arlington High School, Arlington, Mass., won first prize with "Bimbo, the Pirate"; East Providence Senior High School, East Providence, R. I., won second prize with "Sun-Up"; Manchester Central High School, Manchester,

N. H., won third prize with "Beauty and the Jacobin".

The Senior class play, Booth Tarkington's "Seventeen", in which several of the Thespians took part, brought our year to a successful close.

This is our first year of affiliation with the National Thespians, and we have been enthusiastic about the production of plays. We have been very proud of our success in the contests, where almost all our competitors were schools of much greater size. We are eagerly looking forward to the next issue of The High School Thespians and to our first full year of work as a Thespians Troupe.

Daniel Turner, Director,

Helen McDonald, Secretary.

* * *

Troupe No. 210

Topeka High School Topeka, Kansas

National Thespians of Troupe 210 in Topeka High School do not as a group actively produce plays, but serve as an honorary organization for those fulfilling the required roles as authorized by the National Council. Members are chosen from the casts of the four major productions of the year. Two clubs, The Junior Dramatic and Masque and Wig, are devoted to the dramatic activities outside the annual class plays.

The Junior Dramatic Club includes those students who are making their debut into the high school drama and wish to receive extra training. Membership is gained by try-outs including pantomime and reading and is maintained at a limited number as a waiting list fills the vacancies. Although the members are called upon to assist in several assemblies during the course of the year, the presentation of a miracle play or a pageant at Christmas or Easter is the high light of the season. Last year the miracle play at Christmas time was made especially impressive by means of a dark stage and spotlights to accentuate the various scenes and characters.

In addition to try-outs, membership in Masque and Wig is awarded to the participants in school production. The activities of this organization are more advanced than those of the junior club and are primarily devoted to the presentation of two major productions, one at the beginning of each semester, which together with the Junior and Senior Class plays complete the schedule for the year.

Last year Masque and Wig presented "Captain Applejack" by Walter Hackett and "Dulcy" by Kaufman and Connelly; the Junior Class chose "Tommy" by Lindsey and Robinson, and the Seniors ended with a mystery, "The Ghost Train" by Arnold Ridley. All of these productions were under the direction of Miss Gertrude Wheeler. Mr. J. H. Hoehner was in charge of the construction of scenery for all plays.

Seven one-act plays, "Weinies On Wednesday", "The Green Chartruse", "Suppressed Desires", "The First Interview", "Little Prison", "Romance As A Racket", and "For Distinguisher Service" were given by the play production classes, instructed by Miss Wheeler, as a part of their final examination.

Two initiations to the National Thespians were held, one at the end of each semester immediately following the class plays. Preceding the initiation ceremony, a banquet sponsored by the Thespians was held in the school cafeteria followed by a program by the initiates. To it were

invited all persons directly interested in dramatics in Topeka High.

After "Dulcy" and "The Ghost Train" had been presented in the spring, twelve were initiated. Catherine Duff, Helen Beth Coats, Mary Hogeboom, Lucy Jane Keilmann, Charles Manspeaker, Charles Stanley, Malcolm Howell, Charles Bray, Frank Price, Barton Phelps, and Persh Gilligan.

Twelve were initiated after "Dulcy" and "The Ghost

Train" had been presented in the spring: Catherine Dunkel, Harryette Nightingale, John Strain, Bernard Briman, Alpha Perry, Jean Wellman, Dan Brink, Wanda Hunt, Mary Simpson, Charles Neiswender, Francis MacDonald, and Richard Brown.

Officers for the year were: Howard Gilpin, president; Hildegard Breihan, vice-president; Robert T. Boyle, secretary.

Howard Gilpin, President.

MEMBERSHIP ROLL OF THE NATIONAL THESPIANS

{July 1, 1934}

Troupe
No.

1. Natrona County High School, Casper, Wyoming.
2. Fairmont High School, Fairmont, W. Va.
3. East Fairmont High School, Fairmont, W. Va.
4. Huntsville High School, Huntsville, Ala.
5. United Township High School, East Moline, Illinois.
6. Weir High School, Weirton, W. Va.
7. Terrebonne High School, Houma, Louisiana.
8. Wilbraham Academy, Wilbraham, Mass.
9. Anaconda High School, Anaconda, Montana.
10. Belleville High School, Belleville, N. J.
11. Circleville High School, Circleville, Ohio.
12. Sac City High School, Sac City, Iowa.
13. Pennsboro High School, Pennsboro, W. Va.
14. Walnut Township High School, Ashville, (R. F. D.) Ohio.
15. Roger Ludlowe High School, Fairfield, Conn.
16. Harrisburg Township High School, Harrisburg, Ill.
17. Aurora High School, Aurora, Nebraska.
18. Edray District High School, Marlinton, W. Va.
19. Morrilton High School, Morrilton, Arkansas.
20. Bradley High School, Cleveland, Tenn.
21. Coalinga Union High School, Coalinga, Calif.
22. Powell County High School, Deer Lodge, Mont.
23. Williamson High School, Williamson, W. Va.
24. Morganton High School, Morganton, N. C.
25. Rushcreek Memorial High School, Bremen, Ohio.
26. Larned High School, Larned, Kansas.
27. Morgantown High School, Morgantown, W. Va.
28. Florence High School, Florence, Colorado.
29. East St. Louis Senior High School, East St. Louis, Ill.
30. Big Sandy District High School, Clendenin, W. Va.
31. Ilion High School, Ilion, N. Y.
32. Peekskill High School, Peekskill, N. Y.
33. River Rouge High School, River Rouge, Michigan.
34. Fairview High School, Fairview, W. Va.
35. Martinsville High School, Martinsville, Ind.
36. Wellsville High School, Wellsville, N. Y.
37. Triadelphia District High School, Wheeling, W. Va.
38. Geneva High School, Geneva, N. Y.
39. Albemarle High School, Albemarle, N. C.
40. Cameron High School, Cameron, W. Va.
41. Hinton High School, Hinton, W. Va.
42. Lumberport High School, Lumberport, W. Va.
43. Hundred High School, Hundred, W. Va.
44. Iowa Falls High School, Iowa Falls, Iowa.
45. Savanna Township High School, Savanna, Illinois.
46. Canastota High School, Canastota, N. Y.
47. Newton Senior High School, Newton, Kansas.
48. East Side High School, Denver, Colo.
49. Grosse Point High School, Grosse Point, Detroit, Mich.
50. Roosevelt High School, Wyandotte, Michigan.
51. Batesville High School, Batesville, Ark.
52. Dalton High School, Dalton, Mass.
53. Washington Gardner High School, Albion, Mich.
54. Eastwood High School, Syracuse, N. Y.
55. Beaver High School, Bluefield, W. Va.
56. Attica High School, Attica, Indiana.

Troupe
No.

57. Hot Springs High School, Hot Springs, Ark.
58. East Wichita High School, Wichita, Kansas.
59. Danville High School, Danville, Illinois.
60. Chisholm High School, Chisholm, Minn.
61. Spanish Fork High School, Spanish Fork, Utah.
62. Ambler High School, Ambler, Pennsylvania.
63. Missoula County High School, Missoula, Montana.
64. Belton High School, Belton, Texas.
65. Norwich High School, Norwich, N. Y.
66. Normal Community High School, Normal Community, Illinois.
67. Macon County High School, Notasulga, Alabama.
68. Fergus County High School, Lewiston, Montana.
69. Dubuque Senior High School, Dubuque, Iowa.
70. Traverse City High School, Traverse City, Michigan.
71. East Aurora High School, East Aurora, Illinois.
72. Alderson High School, Alderson, West Virginia.
73. Manistee High School, Manistee, Michigan.
74. Mt. Olive Community High School, Mt. Olive, Illinois.
75. Union High School, Dist. No. 5, Milwaukie, Oregon.
76. Lewiston Senior High School, Lewiston, Idaho.
77. Opp High School, Opp, Alabama.
78. Shelbyville High School, Shelbyville, Tennessee.
79. Port Arthur Senior High School, Port Arthur, Texas.
80. Dublin High School, Dublin, Georgia.
81. Richmond High School, Richmond, Mo.
82. Etowah High School, Etowah, Tennessee.
83. Fredonia High School, Fredonia, Kansas.
84. Princeton High School, Princeton, W. Va.
85. Mission Senior High School, Mission, Texas.
86. Eugene High School, Eugene, Oregon.
87. Logan County High School, Sterling, Colorado.
88. Point Pleasant High School, Point Pleasant, W. Va.
89. Dormont High School, S. H. B., Pittsburgh, Penna.
90. Elk City High School, Elk City, Oklahoma.
91. Isaac C. Elston High School, Michigan City, Indiana.
92. Hornell High School, Hornell, N. Y.
93. Stillwater High School, Stillwater, Minnesota.
94. The York Community High School, Elmhurst, Ill.
95. South Haven High School, South Haven, Kansas.
96. Loudon Dist. High School, South Charleston, W. Va.
97. Herkimer High School, Herkimer, N. Y.
98. Fayetteville High School, Fayetteville, N. Y.
99. Weston High School, Weston, W. Va.
100. Bellefontaine High School, Bellefontaine, Ohio.
101. St. Marys High School, St. Marys, West Virginia.
102. Sheffield High School, Sheffield, Alabama.
103. Neenah Senior High School, Neenah, Wisconsin.
104. Clift Senior High School, Opelika, Alabama.
105. Yuma Union High School, Yuma, Arizona.
106. Champaign High School, Champaign, Illinois.
107. Newport High School, Newport, Vermont.
108. Kenmore Senior High School, Kenmore, New York.
109. Carroll High School, Carroll, Iowa.
110. New Hampton High School, New Hampton, Iowa.
111. Burley High School, Burley, Idaho.
112. Norfolk Senior High School, Norfolk, Nebraska.

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Troupe
No.

113. Clarksdale High School, Clarksdale, Miss.
114. A. B. Davis High School, Mount Vernon, N. Y.
115. Hollidaysburg High School, Hollidaysburg, Penna.
116. Mount Vernon High School, Mount Vernon, Indiana.
117. Scottsbluff High School, Scottsbluff, Nebraska.
118. Oswego High School, Oswego, New York.
119. Peoples Academy, Morrisville, Vermont.
120. Austin Senior High School, Austin, Texas.
121. Argo Community High School, Argo, Illinois.
122. Newport News High School, Newport News, Virginia.
123. Laconia High School, Laconia, New Hampshire.
124. Spencer High School, Spencer, N. C.
125. Sewickley High School, Sewickley, Pennsylvania.
126. Alton Senior High School, Alton, Ill.
127. Salem High School, Salem, New Jersey.
128. Pontiac Township High School, Pontiac, Illinois.
129. Helena High School, Helena, Arkansas.
130. Seminole High School, Sanford, Florida.
131. Monett High School, Monett, Missouri.
132. Anniston Senior High School, Anniston, Alabama.
133. Parsons High School, Parsons, Kansas.
134. C. E. Byrd High School, Shreveport, Louisiana.
135. Berlin Senior High School, Berlin, New Hampshire.
136. Wichita High School North, Wichita, Kansas.
137. Lemar Union High School, Lemar, Colo.
138. Russellville High School, Russellville, Kentucky.
139. Bridgeport High School, Bridgeport, Pennsylvania.
140. Abington High School, Abington, Penna.
141. Sault Saints Marie High School, Sault St. Marie, Mich.
142. Bloomington High School, Bloomington, Indiana.
143. Shenandoah High School, Shenandoah, Iowa.
144. Boyce High School, Boyce, Louisiana.
145. Red Bluff Union High School, Red Bluff, California.
146. Pekin Community High School, Pekin, Illinois.
147. Perry High School, Pittsburgh, Pennsylvania.
148. San Bernardino High School, San Bernardino, Calif.
149. Paragould High School, Paragould, Arkansas.
150. Stadium High School, Tacoma, Washington.
151. Winterset High School, Winterset, Iowa.
152. Elkader High School, Elkader, Iowa.
153. Malad High School, Malad, Idaho.
154. Holmes High School, Covington, Kentucky.
155. Jacksonville High School, Jacksonville, Illinois.
156. Oak Cliff High School, Dallas, Texas.
157. Liberty Memorial High School, Lawrence, Kansas.
158. Chillicothe High School, Chillicothe, Ohio.
159. Harlan High School, Harlan, Iowa.
160. East High School, Sioux City, Iowa.
161. Urbana High School, Urbana, Ill.
162. Charleston High School, Charleston, Illinois.
163. Ashtabula Harbor High School, Ashtabula, Ohio.
164. Dunbar High School, Dunbar, Nebraska.
165. Eveleth Senior High School, Eveleth, Minnesota.
166. Morristown High School, Morristown, New Jersey.
167. Abingdon High School, Abingdon, Ill.
168. Logan Senior High School, Logan, West Virginia.
169. Bluffton-Richland High School, Bluffton, Ohio.
170. Omaha Central High School, Omaha, Nebraska.
171. Grafton High School, Grafton, West Virginia.
172. Arkadelphia High School, Arkadelphia, Arkansas.
173. Central High School, Bellevue, Ohio.

Troupe
No.

174. Miami High School, Miami, Arizona.
175. Gallatin County High School, Bozeman, Montana.
176. Butte High School, Butte, Montana.
177. Orlando Senior High School, Orlando, Florida.
178. Two Harbors High School, Two Harbors, Minn.
179. West High School, Ashtabula, Ohio.
180. Tuscola Community High School, Tuscola, Illinois.
181. Roosevelt-Wilson High School, Clarksburg, W. Va.
182. Lubec High School, Lubec, Maine.
183. Reitz High School, Evansville, Indiana.
184. Bloom Township High School, Chicago Heights, Ill.
185. Austin High School, Chicago, Illinois.
186. Ames Senior High School, Ames, Iowa.
187. South Brownsville High School, So. Brownsville, Pa.
188. Fairview High School, Dayton, Ohio.
189. Magnolia District High School, Matewan, W. Va.
190. Pottsville High School, Pottsville, Pennsylvania.
191. Webster Groves High School, Webster Groves, Mo.
192. Keokuk Senior High School, Keokuk, Iowa.
193. Simsbury High School, Simsbury, Conn.
194. Camas County Rural High School, Fairfield, Idaho.
195. Fort Benton High School, Fort Benton, Mont.
196. Hayden Union High School, Hayden, Colorado.
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198. Grove High School, Paris, Tennessee.
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201. Great Neck High School, Great Neck, New York.
202. Concord High School, Concord, North Carolina.
203. Barnstable High School, Hyannis, Massachusetts.
204. Lincoln High School, Jersey City, New Jersey.
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206. Easton High School, Easton, Pennsylvania.
207. Union High School, Mount Vernon, Washington.
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209. Hillside High School, Hillside, New Jersey.
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213. Central High School, Red Wing, Minnesota.
214. Carlisle High School, Carlisle, Pennsylvania.
215. Stambaugh High School, Stambaugh, Michigan.
216. Sunset High School, Dallas, Texas.
217. Cristobal High School, Cristobal, Canal Zone.
218. Panhandle High School, Panhandle, Texas.
219. Pana Township High School, Pana, Illinois.
220. Willoughby Union High School, Willoughby, Ohio.
221. Calhoun High School, Calhoun, Georgia.
222. Rye High School, Rye, N. Y.
223. East Hampton High School, East Hampton, N. Y.
224. Ravenna High School, Ravenna, Ohio.
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226. Washington-Irving High School, Clarksburg, W. Va.
227. Jenkintown High School, Jenkintown, Pennsylvania.
228. North Side High School, Fort Worth, Texas.
229. Great Falls High School, Great Falls, Montana.
230. Pennsylvania Avenue High School, Cumberland, Md.
231. Milby High School, Houston, Texas.
232. Rosedale Junior Senior High School, Kansas City, Kas.
233. Glenbard High School, Glen Ellyn, Illinois.
234. Hays High School, Hays, Kansas.
235. Ellenville High School, Ellenville, N. Y.

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Classification of school by State.....

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Names of plays produced this year.....

Present number of pupils eligible to membership.....

When will troupe be installed if this application is
approved?

Signatures:

(Director of Dramatics)

(Approved)

(Principal or School Supervisor)

(Forward this application to the office of
The National Secretary-Treasurer)

Troupe
No.

236. Cairo High School, Cairo, Illinois.
237. Chester High School, Chester, Illinois.
238. Goshen High School, Goshen, N. Y.
239. Wayne County High School, Wayne, West Virginia.
240. Fremont High School, Fremont, Nebraska.
241. Warren Township High School, Gurnee, Illinois.
242. Edgemont High School, Edgemont, South Dakota.
243. Greenwich High School, Greenwich, Conn.
244. Prophetstown High School, Prophetstown, Illinois.
245. Vandalia High School, Vandalia, Illinois.
246. Ferndale Union High School, Ferndale, Calif.
247. Wilson High School, Easton, Pennsylvania.
248. Elmwood Community High School, Elmwood, Illinois.
249. L. C. Humes High School, Memphis, Tennessee.
250. Central Valley High School, Greenacres, Washington.
251. Lakeview High School, Battle Creek, Michigan.
252. Wardner-Kellogg High School, Kellogg, Idaho.
253. Ravenswood High School, Ravenswood, W. Va.
254. B. M. C. Durfee High School, Fall River, Mass.
255. Cannelton High School, Cannelton, Indiana.
256. Twin Falls High School, Twin Falls, Idaho.
257. Senior High School, Hazelton, Pennsylvania.
258. Ensley High School, Birmingham, Ala.
259. Canton High School, Canton, N. Y.
260. Big Creek High School, War, West Virginia.
261. Fairmont High School, Fairmont, Minn.
262. Picher High School, Picher, Okla.
263. Roosevelt High School, Coldwater, Michigan.
264. Milwaukee Country Day School, Milwaukee, Wis.
265. Greenville High School, Greenville, Miss.
266. Sacramento High School, Sacramento, Calif.
267. Cheney High School, Cheney, Wash.
268. Lancaster High School, Lancaster, Ohio.
269. Tunnelton High School, Tunnelton, W. Va.
270. Woodward High School, Toledo, Ohio.
271. De Vilbiss High School, Toledo, Ohio.
272. Hibbing High School, Hibbing, Minn.
273. Garret Schenck, Jr. High School, East Millinocket, Me.
274. Tomah High School, Tomah, Wis.
275. Victory High School, Clarksburg, W. Va.
276. Mineola High School, Mineola, N. Y.

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